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SATURDAY, MARCH 30, 1935.



THE UNION JACK FLOWN IN BERLIN AS SIR JOHN SIMON ARRIVES, SALUTED BY HERR HITLER'S BODYGUARD: GREETINGS ON THE TEMPELHOEFERFELD—(RIGHT) THE AIR-LINER "DELIA", (LEFT) THE GUARD OF HONOUR.

Sir John Simon (Foreign Secretary) and Mr. Anthony Eden (Lord Privy Seal) arrived in Berlin on March 24 for their conversations with Herr Hitler on the European situation. At 5.30 p.m. the four-engined Imperial Airways liner "Delia," in which Mr. Eden, coming from Paris, had joined Sir John at Amsterdam, landed on the Tempelhoferfeld. The Union Jack was flying at the aerodrome alongside the Nazi swastika flags, and a hundred black-uniformed men of Herr Hitler's personal body-guard were drawn up to form a guard of honour. The group assembled to welcome

the visitors as they alighted from the aeroplane included Sir Eric Phipps, British Ambassador; Baron von Neurath, German Foreign Minister; Herr Meissner, the Chancellor's Secretary of State, representing Herr Hitler; and Herr von Bülow, Secretary of State at the Foreign Office. As the greetings were taking place, the commander of the guard of honour reported "all present and correct." The guests then drove to the British Embassy in the Wilhelmstrasse, and as the car passed they received friendly greetings from the crowd on the route.



By G. K. CHESTERTON.

I ENTERTAIN profound doubts about the modern method of discouraging War and encouraging Peace. They are substantially summed up in the very words "encourage" and "discourage." People very seldom look at the words they use. If they did, for instance, there need have been no quarrel between the Republic and the Public House; and we might even have reconciled publicity with public spirit and not merely private enterprise. Everybody has expressed admiration for the famous epigram of Voltaire about the unjust execution of Admiral Byng: "In England they kill one Admiral to encourage the others." But not everybody has felt the full depths of the irony to be found in the actual word "encourage." It is the last polish on French irony that the remark is true seriously, as well as satirically. The stupid Government did mean to encourage admirals, in the sense of encouraging courage. They thought, quite wrongly, that Byng's needed encouraging—somewhat retrospectively. And the moral remains; that if we want to encourage any cause, we must put courage into it. Whatever it may be, it is quite useless to put mere analytical and scientific cowardice into it. If we want to fight for peace, we must make peace a positive thing that is positively worth fighting for. It is quite useless to make the mere fear of war a negative thing, and to adduce reasons for not fighting. That sort of thing has never moved men profoundly, because it has not the element of encouragement. Men need to be encouraged to face life as well as death, and even to face peace as much as war. Of the two masks of Peace and War, like the masks of Comedy and Tragedy, now presented on the stage, the face of War is indeed made as fiendish and hideous in all its features as possible; but the face of Peace has no features at all.

I say I am deeply doubtful about the method; I am not raising any particular doubts about the aim. Every human being who is in any sense human must desire peace for all humanity. Any European who is a good European must rather particularly desire it for Europe. It is but another way of stating what has been called the reunion of Christendom; and the disunion of Christendom was very nearly the death of Christianity. It is also essential to insist that our common culture was and is common; and that our race, as well as our religion, has been weakened before the world by its civil wars. For, as Napoleon said (among many other sensible remarks), all European wars are civil wars. It is a real danger that Europe is so deeply disunited; when America is united to-day, and Asia may be united to-morrow. Many have urged the idea of a United States of Europe as a vision of the future; few seem to be aware that it actually existed for many centuries in the past. And, finally, an Englishman has every possible reason for desiring peace, without being in the least a pacifist. This is a time when a patriot ought to be a pacifist, in the sense that he ought not to be a Jingo. Even from a narrowly national point of view, we have nothing to gain at this moment by war in the world. I say all this to show that the doubt I describe has nothing to do with being particularly

bellicose. It is strictly a doubt about the way in which the case is presented by those who would encourage the cause of peace. And the criticism is, as I have said, that the method of encouragement is not encouraging, because it does not appeal to courage.

The dreary, dirty, shabby, sham realistic novels and memoirs about military service may have been meant to discourage Militarism. All they did do was to discourage Man, in any movement; even the movement against Militarism. The materialists may

and the satirist, who meant the title as satirical, did not understand his own satire. In that hell of noise he really was much too quiet, because he was a quietist.

I am not now debating, one way or the other, the merits of fighting for this political ideal; what I say is true of any political ideal. The objection to this depressing style in literature is simply that it is depressing. It is designed to show that five years of military service are in fact felt both as inevitable and intolerable. I know any number of actual sol-

diers, my friends, who did not in fact find it either inevitable or intolerable. But that is not the point here; the point is that the final effect is to suggest that something which is intolerable can be inevitable. There were Utopias of universal peace prophesied before the war; and I have been so irreverent as to make fun of them in many places, even on this page. But there have been none after the war. The reaction against the war did not preach peace; it preached despair.

Now, if there is one thing in which all my own moods are at one, if there is one thing that connects my earliest optimistic antics with my last doctrinal convictions, it is that I do most violently revolt against despair. According to my first instincts it was a perversion; in my present faith it is a sin. And my objection to the modern pacifists is that they have been much less successful in spreading their pacifism than in spreading their pessimism. At this very moment they are sulkily reconciled to the prospect of a new war, where at least the older Utopians would have made a more vigorous and virile effort for establishing a new peace. In short, their trouble is not pacifism; it is paralysis. They have grown so much accustomed to describing an irresistible rush of horrors that they really feel as if any horror will be irresistible. They have dwelt so much on the notion that a long war is a hell upon earth that it was but a step for them to think that earth is a hell. This paralysis in the presence of any advancing but ghastly fate that follows on their fatalism. For Fate is a nightmare, and fatalism is a heresy. They flew not the white flag of peace, but the yellow flag of pestilence; and treated war as a plague, and not as a crime.

If anybody wants to attack anything, whether it be war or anything else, he must be in a mood of attack; which is a mood of adventure. Even if he leads a forlorn hope, he must in that sense be hopeful as well as forlorn. The interminable descriptions of the mechanism and materialism of modern war have not made it seem more detestable; they have only made it seem more irresistible. If we really wish to resist it, we shall probably have to invoke the spirit of the old warriors to resist war. Realistic war has only made us feel the doom as more real. We shall have to become more romantic to attempt such a romance as peace.

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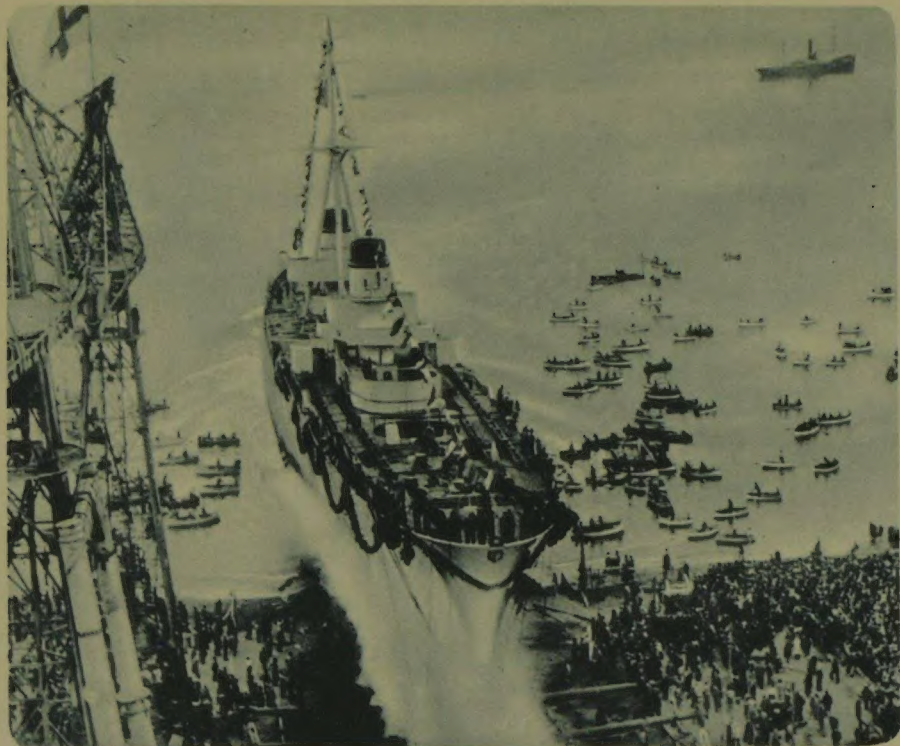
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have supposed that they were attacking the militarists. But what they were doing was describing a ruthless machine which might well condemn men to misery, quite apart from militarism. The materialists gave the impression that men must be dragged through the mire by something over which they had no control; and, in so far as that falsehood is true, it is just as true of their condition in peace as their condition in war. It encouraged fatalism, and what encourages fatalism encourages pessimism; and what encourages pessimism certainly never encourages peace. In short, what is the matter with the pacifists is not so much that they are pacifists, as that they are in much more than a political sense Defeatists. They dwell entirely and exclusively upon the idea of the defeat of Man in war. They have perpetuated the similar idea of the defeat of Man in peace. The trouble was not so much in escaping from the mud in the trenches as in not escaping from the mud in their books. "All Quiet on the Western Front" was produced in defeat;

OCCASIONS OF INTERNATIONAL SIGNIFICANCE: IMPORTANT HAPPENINGS AT HOME AND ABROAD.



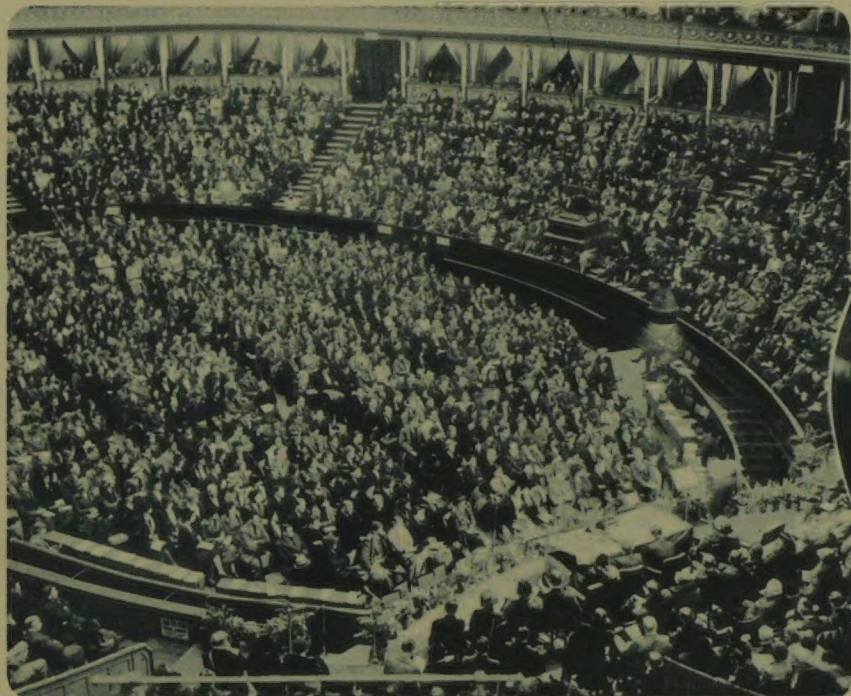
THE LAUNCH OF A NEW ITALIAN LIGHT CRUISER: THE "EUGENIO DI SAVOIA" TAKES THE WATER, AFTER A SLIGHT MISHAP AT HER "CHRISTENING."

The 7000-ton Italian light cruiser, "Eugenio di Savoia," a sister-ship to the "Emanuele Filiberto," was launched the other day from the Ansaldo Shipbuilding Co.'s yard at Genoa. She carries eight 6-inch guns, six 4-inch anti-aircraft guns, and smaller armament. Her speed is 29 knots. The naming ceremony was performed by the wife of Admiral Bernotti. As she pressed a button to uncork the champagne, the ribbon broke and the bottle fell—an incident some considered a bad omen.



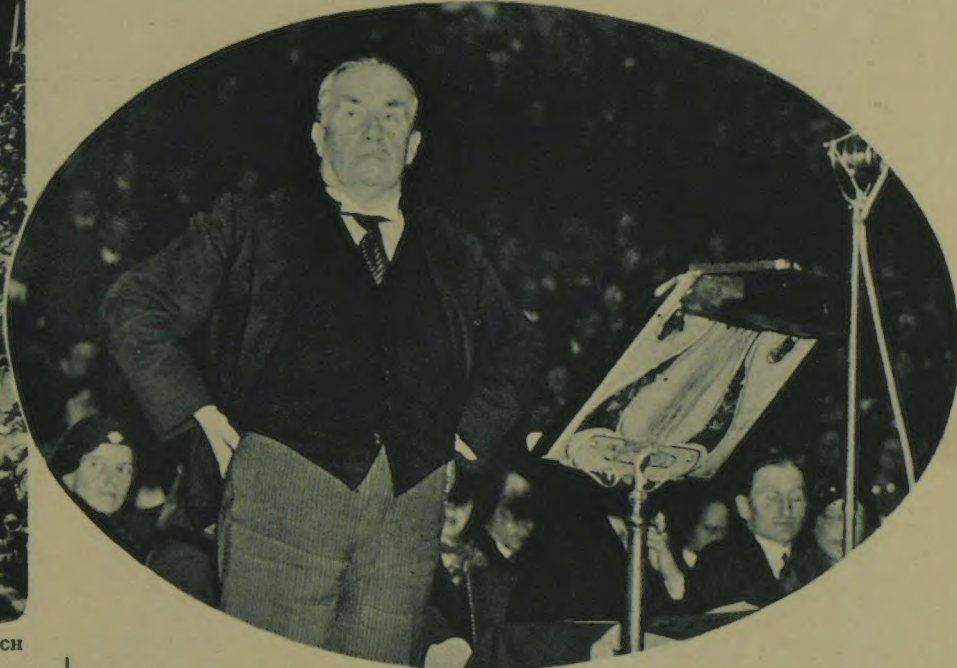
PARIS CONVERSATIONS BEFORE THE BERLIN VISIT: (L. TO R.) SIGNOR SUVICH (ITALY), M. LAVAL (FRANCE), AND MR. ANTHONY EDEN (GREAT BRITAIN).

Before accompanying Sir John Simon to Berlin, Mr. Anthony Eden represented the British Government at a tripartite conversation in Paris, on March 23, with M. Laval, French Foreign Minister, and Signor Suvich, Italian Under-Secretary for Foreign Affairs. An official statement issued afterwards said: "M. Pierre Laval, Mr. Eden, and Signor Suvich noted with satisfaction the complete unity of purpose of their Governments."



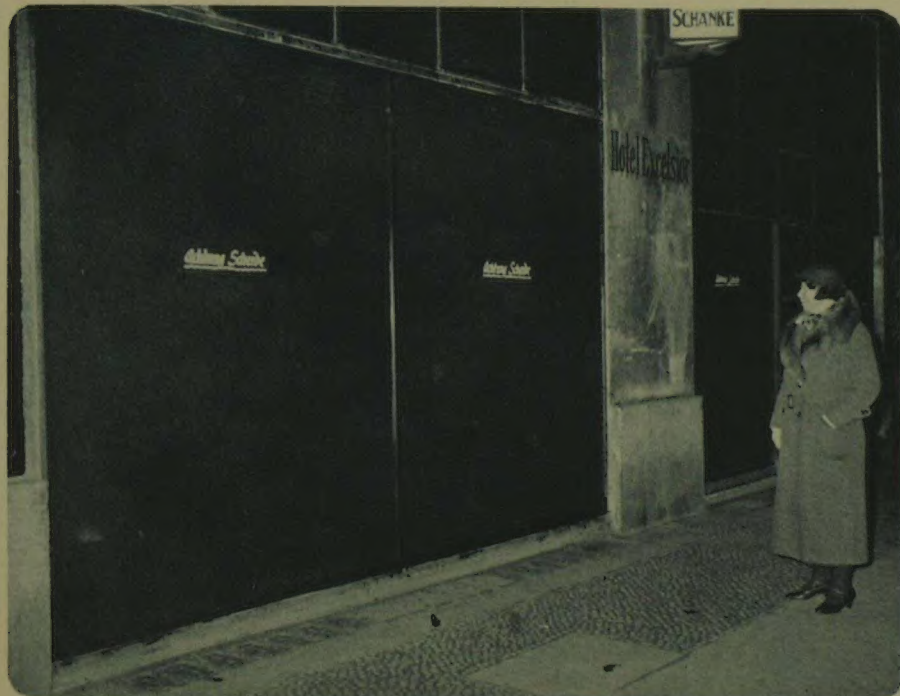
THE JUNIOR IMPERIAL LEAGUE MASS MEETING: A GREAT GATHERING AT WHICH MR. BALDWIN SPOKE ON PEACE, DISARMAMENT, AND BRITISH FREEDOM.

At a mass meeting of the Junior Imperial League, in the Albert Hall on March 23, Mr. Baldwin discussed problems of peace and armaments, emphasising British efforts to promote peace, and appealing to his hearers to uphold our free institutions. "Our Empire," he said, "is the greatest single force in the world for peace. . . . Disarmament is not going to be effected in the near future. . . . People say: 'Why cannot we abolish military aircraft?' I wish for many reasons



"WHAT CAN NOW BE DONE? . . . A LIMITATION OF ARMAMENTS": MR. BALDWIN ADDRESSING THE JUNIOR IMPERIAL LEAGUE AT THE ALBERT HALL.

flying had never been invented, but it has been. . . . Somehow we have got to Christianize it. . . . If there were no military aircraft, civil machines would hold the power and be able to bomb until fighting aircraft had been equipped to destroy them. . . . What can now be done? It seems to me that we are naturally being led towards a limitation of armaments at some point to be agreed upon. . . . The future of our country (he concluded) is in your hands."



IN "BLACKED-OUT" BERLIN DURING A NIGHT AIR RAID "EXERCISE": INVISIBLE HOTEL WINDOWS MARKED WITH A WARNING NOTICE—"BEWARE PLATE-GLASS!"

Elsewhere in this number we illustrate a daylight air raid "exercise" in Berlin. The above photographs show incidents of the first one carried out on a large scale by night, on March 19. There were two phases—"restricted illumination" and, later, "complete darkness." During the first, from 10 to 11 p.m., 4500 street lamps remained alight, but all windows and other apertures had to be made light-proof. Electric signs and shop lights were extinguished and vehicle windows



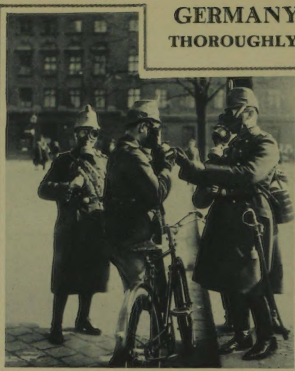
"DARKENING DISCIPLINE" FOR CONTROLLERS OF THE AIR RAID "EXERCISE": BERLIN POLICE OFFICERS AT HEADQUARTERS WORKING BY CANDLELIGHT.

were curtained. Over the plate-glass windows of hotels and restaurants great sheets of blackened paper had been plastered. During the second phase, from 11 p.m. to midnight, the only street lighting was from low-powered blue lights in 1500 selected standards. Road and rail vehicles were screened, and drivers had to proceed dead slow. All trains within fifty miles of Berlin were similarly darkened. The "exercise" was controlled by the Berlin police.

GERMANY'S AIR FORCE AND BERLIN THOROUGHLY REALISTIC STAGING OF DEFENCE



BERLIN'S REALISTIC AIR RAID: AN AERIAL TORPEDO SET UP IN THE STREET AS A WARNING—"NO THOROUGHFARE. DANGER TO LIFE."



PRECAUTIONS AGAINST GAS ATTACK IN THE STAGED AIR RAID ON BERLIN: POLICEMEN DONNING THEIR REGULATORY GAS-MASKS.



CIVILIANS CLUSTERED IN ONE OF THE REGISTERED AIR RAID SHELTERS DURING THE RAID: AN OFFICIAL READING THEM THE DETAILED INSTRUCTIONS.



AMBULANCE MEN HURRYING TO THE RESCUE OF PEOPLE "GASSED" IN THE STREETS—ACROSS A "BOMBED" PAVEMENT



A LORRY CONVERTED INTO AN AMBULANCE: FIRST-AID MEN PLACING ON A LITTER OF STRAW CIVILIANS LYING ON STRETCHERS WHO ARE SUPPOSED TO HAVE BEEN INJURED IN THE AIR RAID.



EXERCISES SO THOROUGH AS TO INCLUDE HOUSES "SET ON FIRE": A DEMONSTRATION OF THE EFFECT OF AN INCENDIARY BOMB DROPPED ON A ROOF IN BERLIN.



CLEARING AWAY THE DÉBRIS WHICH HAD BEEN STACKED IN THE STREETS TO ADD REALISM TO THE MIMIC AIR RAID: MEN LOADING RUBBLE INTO A CART—TIMED AT THE WORK, SO THAT THE AUTHORITIES MIGHT GLEAN ADDITIONAL INFORMATION.

CIVILIANS ACT AN AIR RAID: AGAINST AERIAL BOMBING AND GAS ATTACK.



BERLIN CIVILIANS ENTERING OBEDIENTLY INTO THE AIR RAID SPIRIT: WOMEN AND CHILDREN HURRYING ALONG TO A SHELTER WITH HANDKERCHIEFS HELD TO THEIR NOSES AS A PRECAUTION AGAINST POISON GAS.



BERLIN STREETS ARTIFICIALLY DAMAGED TO GIVE ALL THE APPEARANCE OF BOMBING FROM THE AIR: A CRATER FILLED WITH THE WATER WHICH HAD BEEN USED TO PUT OUT THE "FIRE" RESULTING FROM A BOMB EXPLOSION.



THE RUINS OF A HOUSE STRUCK BY A BOMB FROM A RAIDING AEROPLANE REPRODUCED WITH REALISTIC EFFECT IN A BERLIN STREET: A MASS OF FALLEN MASONRY LITTERING THE ROADWAY—SOON TO BE CLEARED AWAY BY TIMED SQUADS OF WORKERS.



FIRST-AID MEN HELPING A WOMAN FROM A HOUSE SUPPOSED TO HAVE BEEN BOMBED; WITH DÉBRIS REALISTICALLY STACKED ALONGSIDE: AN INCIDENT IN THE MIMIC AIR RAID ON THE KREUZBERG QUARTER OF BERLIN.



A GAS DE-CONTAMINATION SQUAD: BOMBY-LIKE WORKERS, IN MASKS AND GAS-PROOF OVERALLS, SPRAYING ANTI-GAS CHEMICALS.



A MOTOR-CAR SET ABLAZE TO DEMONSTRATE A POSSIBLE EFFECT OF AIR ATTACK: ONE OF THE MANY DRAMATIC DETAILS STAGED IN BERLIN.

On March 20 the Berlin district of Kreuzberg—a predominantly working-class district to the south of the city—was the scene of the most realistic air raid exercises ever planned. The manoeuvres had been preceded during the previous night by a general "darkening exercise," when all windows had to be darkened, and special dim street-lighting was installed. Here we illustrate only the daytime operations. Beginning at 10 a.m., when the alarm was given, all the inhabitants not enrolled in special squads were supposed to take refuge underground in public bomb-shelters. Aircraft representing

bombers swept low over the city, dummy bombs were exploded with deafening crashes, and the smell of poison gas was effectively imitated with chemicals. Outbreaks of fire were simulated with pyrotechnics and coloured flags were set up at various points to indicate dangers caused by bomb explosions. Squads of trained men immediately got to work, some handling the debris which had been left in the streets to counterfeit bomb craters, some shouting up collapsing houses with beams and extricating people trapped in cellars, and others, the gas de-contamination squads,

treating the "poison gas" in the streets with counteracting chemicals. Meanwhile, the behaviour of civilians clearly showed the effects of their detailed training under the highly organised Air Defence League, for Kreuzberg, like other city areas in Germany, is divided into groups, sectors, and districts, each with its commanders and "house guardians," wherein each person has clearly defined duties in the event of an air raid warning. It was impressive to see the discipline with which these duties were observed on March 20. Although Germany's precautions against air attack probably

exceed in thoroughness those of any other country, the subject has by no means been neglected elsewhere. Even in this country measures are being taken against aerial bombing. In the House of Commons on March 19 the Prime Minister announced the setting up of a special sub-committee to the Committee of Imperial Defence, charged to direct and control an inquiry into the necessary precautions. He said that the Government was not content to assume that there could be no protection against bombing except counter-bombing.



THE WORLD OF SCIENCE.



THE GREY SEAL: A CORNISH CONTROVERSY.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

DURING the last week or two, I have received urgent appeals from men who have spent long years in the study of our native birds and beasts, as well as from two scientific societies, to say some-

the Antarctic Weddell's seal. As a "pup," like the young grey seal, it does not take to the water at once, but lies on the ice in the full glare of the sun, which, at the breeding season, is almost continuous. Now, the adults, which are dark-coloured, are sometimes compelled to lie out on the ice for many days. As a consequence the skin is "burned," so much so that the hair peels off. But the pup takes no hurt, since its white coat does not attract the heat. Similarly, then, the white coat of the grey seal affords a like protection against over-much sunlight.

Our knowledge of the habits of this animal is very far indeed from being complete. Hence it is to be hoped that the most strenuous efforts will be made to protect these animals from the storm of angry protests now being made by the Cornish fishermen, who demand its extirpation. They took the law into their own hands recently, by killing over 100 during the close-season established by Act of Parliament for their protection. It is urged that they damage the

disputes, and the fishermen are in consequence suffering. But hitting out in the dark, and slaying without mercy the creatures which they believe to be the cause of this decline, is a deplorable attitude to adopt. There is no evidence whatever that the fishing would improve if every seal on the coast were wiped out.

Mr. G. A. Steven, Assistant Naturalist at the Laboratory of the Marine Biological Association, was sent down to Cornwall to make observations and send a report to the Ministry of Agriculture and Fisheries. He found many seals there. He put out to sea with the fishermen in their boats. He found that the seals *did* follow, and come close up to the boats when the herring-nets were being drawn up; but he failed to find any evidence that they took fish from the nets. They probably follow the herring-nets for the same reason as the gulls follow the plough—for the food turned up. The seals have come to realise that herring will drop from the nets as they are being drawn up, and get as near as they can to seize them. The charge that they seize pollack and other fish caught on hand-lines is unproven. Who can see what is going on under water? Dogfish, which swarm there, and *do* damage to the nets, are much more likely to be the culprits. If the seals catch pollack at large in the sea, they are rendering the fishermen a service; for they feed voraciously on other of our "food-fishes," and are themselves not esteemed as marketable fish.

No attempt was made to examine the stomach-contents of the hundred victims slaughtered in defiance of the law. If this had been done by a competent authority, we should have got what we still lack: evidence of the food which the grey seal *does* eat. And until we have this, the policy of extirpation now going on must stop. If persisted in, it may well be found that the fishery, after the last seal has been slain, is in no way bettered; it may even be found that matters have become worse. But, besides this, a precisely similar and no less insistent appeal was made, a few years ago, by fishermen who demanded the extirpation of the common seal in the Wash. They were accused of taking enormous quantities of "flat-fish." Over 1000 were slain. And here, again, no attempt was made to discover whether, in point of fact, they had been feeding on these fish. I was informed by the Ministry of Agriculture that two or three *had* been examined, and their stomachs contained—not "flat-fish," but cockles! No complaint, by the way, was made that there was any shortage of cockles!

Finally, to destroy any species, on hearsay evidence and mere assertion, is a crime. One live seal in the sea is worth many dead ones preserved in museums.



THE COMMON SEAL: AN ANIMAL WHICH (LIKE THE GREY SEAL) HAS BEEN ACCUSED OF INJURING FISHERIES (IN THIS CASE, IN THE WASH), THOUGH SUCH EXAMINATION OF THE STOMACH CONTENTS OF VICTIMS AS HAS BEEN MADE INDICATED THAT ORDINARY COCKLES, AND NOT FLAT-FISH, ARE ITS DIET.

The common seal is seldom, if ever, found on the Cornish coast. A few years ago a thousand were shot in the Wash, at the behest of fishermen. The fishermen complained of their great destructiveness, asserting that the seals fed on "flat-fish." This charge has never been proved. Of the great host that were wiped out none was examined to find the contents of the stomach. Three or four killed soon after were found to have the stomach filled with cockles—of which there was no shortage.

Photograph by Riley Fortune.

thing on this page on the matter of the grey seals of Cornwall, which are accused by the fishermen of inflicting grave injuries on their industry; so strongly are they convinced that their charges are justified that they are demanding the repeal of the Act of Parliament passed for their protection, and that demand must be very carefully examined.

But before I go further, it would be well to say something about our native seals. Although five species are accounted as British, three are no more than very rare visitors to our shores. The remaining two are the grey and common seals, both of which, though vastly reduced in numbers by persecution, are still to be found in moderate numbers on suitable points of our coasts. Of the two, the common seal is regarded as the more intelligent. Its fondness for music is well known, and wonderful stories have been told of its sagacity, and affection as a pet. Even when taken out in a boat and allowed to disport itself in the sea, it shows not only no desire to gain its freedom, but rather anxiety to be taken on board again.

The so-called grey seal, by no means always grey, is by far the larger of the two, and may attain to as much as 8 ft. in length. Occasionally, examples are found with vestiges of the exterior ear, but as a rule all the seals, except the "fur seals," are earless, that is to say, they lack the conspicuous, outstanding fold of skin commonly known as the ear. Though the range of this species embraces the shores of the North Atlantic Ocean, its chief haunts appear to be the British and Scandinavian coasts. At one time it was extremely abundant on the western and southern shores of Ireland. Years ago I saw it frequently at Horn Head, Donegal. But of late years its numbers seem to have increased on the south and west coasts of England.

One curious feature about the young of the grey seal must be mentioned here. Its fur is white, and it remains so for about a month, till it is able to take to the water. The young of the common seal are ready to enter the sea within a few hours of birth. And in them the white coat is shed just before birth or almost immediately after. The interpretation of these differences is interesting; and was made possible as a result of the late Dr. Wilson's observations on



A YOUNG GREY SEAL IN ITS WHITE COAT; A COLOUR RETAINED FOR SOME TIME AFTER BIRTH, AS IT IS A VALUABLE PROTECTION FROM THE SUN WHILE THE YOUNG SEAL LIES ON THE ROCKS BEFORE TAKING TO THE WATER.

Photograph by C. J. King.

herring-nets, in their efforts to seize the enmeshed herring, and that they damage the trammel-nets used for catching bait for the lobster-pots. Yet, on the Welsh coast, where these seals are common, the trammel-nets of the lobstermen are undamaged, and no complaint is made against them. Why is it that only Cornish seals offend in this manner? They are also said to break up and drive away shoals of grey-mullet and bass, and they are accused of taking pollack from the hand-lines of fishermen, professional and amateur. This is a long list of crimes. But, as usual in such cases, no evidence worthy of the name has yet been produced in support of these charges, which are based on prejudice and a lack of intelligent observation.

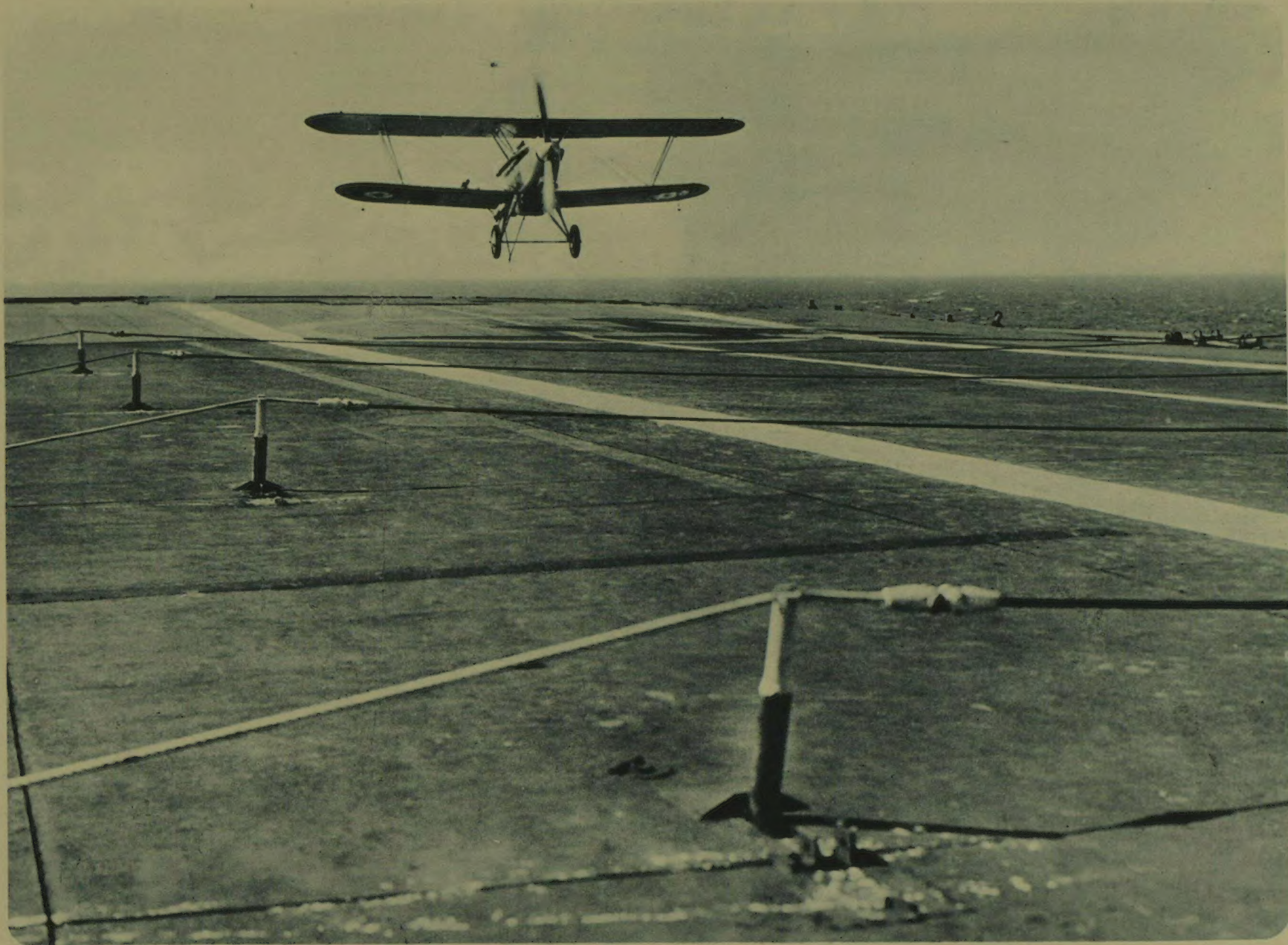
The Board of Agriculture and Fisheries is doing its best to investigate the matter. That the fishing in this area has deteriorated lately, no one



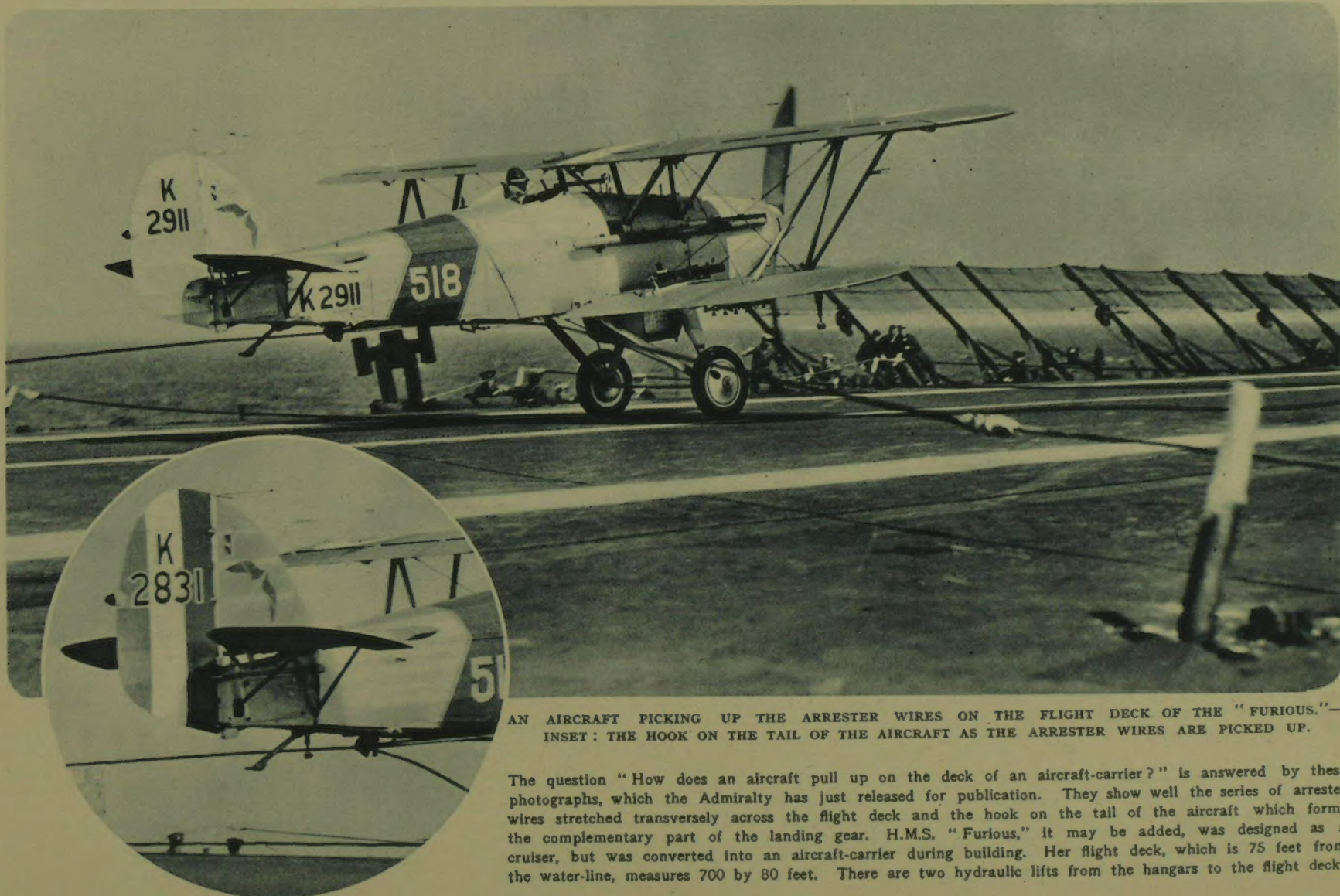
THE GREY SEAL, WHICH HAS BEEN ACCUSED, WITHOUT APPARENT JUSTIFICATION, OF CAUSING INJURY TO THE CORNISH FISHERIES: ONE OF THE TWO SPECIES STILL COMMONLY FOUND ON ENGLISH COASTS.

The grey seal has been accused of breaking the herring-nets and the trammel-nets of fishermen, as well as of robbing the hand-lines as they are being drawn up. But an expert of the Marine Biological Station, who was asked to report to the Ministry of Agriculture and Fisheries, failed to find any evidence justifying the charge.—[Photograph by C. J. King, Isles of Scilly.]

AN AIRCRAFT PULLING UP ON DECK: ARRESTER WIRES AND PICK-UP HOOK.



A HAWKER "NIMROD" ABOUT TO LAND ON THE AIRCRAFT-CARRIER "FURIOUS": A PHOTOGRAPH SHOWING THE SERIES OF ARRESTER WIRES STRETCHED ACROSS THE FLIGHT DECK AND THE HOOKING APPARATUS ON THE TAIL OF THE AIRCRAFT WHICH FORMS THE COMPLEMENTARY PART OF THE LANDING GEAR.



AN AIRCRAFT PICKING UP THE ARRESTER WIRES ON THE FLIGHT DECK OF THE "FURIOUS."—INSET: THE HOOK ON THE TAIL OF THE AIRCRAFT AS THE ARRESTER WIRES ARE PICKED UP.

The question "How does an aircraft pull up on the deck of an aircraft-carrier?" is answered by these photographs, which the Admiralty has just released for publication. They show well the series of arrestor wires stretched transversely across the flight deck and the hook on the tail of the aircraft which forms the complementary part of the landing gear. H.M.S. "Furious," it may be added, was designed as a cruiser, but was converted into an aircraft-carrier during building. Her flight deck, which is 75 feet from the water-line, measures 700 by 80 feet. There are two hydraulic lifts from the hangars to the flight deck.

BOOKS OF THE DAY.

ONE way of gauging the mentality of a man, or a group of men, is to note the opinions they oppose and the people they exclude from their society. Thus we may deduce, perhaps, the attitude of mind now dominant in Germany from the ideas of a great scientific thinker who is not exactly a prophet in his own country. A popular outline—or rather, anthology—of his thought, on political and racial questions, as well as in science, is entitled "THE WORLD AS I SEE IT." By Albert Einstein. Translated by Alan Harris (Lane; 8s. 6d.). This book contains a selection from Einstein's utterances during the last dozen years or so, but the extracts are not all dated. The object has been to present his personality and views, through his own words, in a true and undistorted form. "Albert Einstein," says the translator, "believes in humanity, in a peaceful world of mutual helpfulness." And he finds Germany a trifle unsympathetic.

More than one passage bears on the ideas involved in Herr Hitler's recent proclamation of conscription. Commenting on the Disarmament Conference of 1932, Einstein wrote: "The State is made for man, not man for the State. . . . The State should be our servant and not we its slaves. The State transgresses this rule when it compels us by force to engage in military and war service. . . . A country which demands military service of its inhabitants is compelled to cultivate a nationalistic spirit in them. . . . It has to hold up its instrument, brute force, to the admiration of the youth in its schools. The introduction of compulsory service is therefore, to my mind, the prime cause of the moral collapse of the white race, which seriously threatens not merely the survival of our civilisation, but our very existence." Again, in a private letter, he says: "Only if we succeed in abolishing compulsory military service altogether will it be possible to educate youth in the spirit of reconciliation, joy in life, and love towards all living creatures."

This little compendium of Einsteinian wisdom is divided into five parts. The first, which provides the title, is miscellaneous, with remarks on morals, religion and science, and personal tributes; the second part deals with politics and pacifism; the third gives the authentic version of Einstein's correspondence with the Prussian Academy of Sciences, on his resignation in 1933; the fourth deals with the Jews; and the fifth is devoted to science and scientists, including an encomium on Newton and a popular explanation of relativity. Just now, Einstein the politician has eclipsed in public interest Einstein the epoch-making scientific theorist. "My political ideal," he declares, "is that of democracy. Let every man be respected as an individual and no man idolised. . . . An autocratic system of coercion, in my opinion, soon degenerates. . . . This topic brings me to that worst outcrop of the herd nature, the military system, which I abhor. . . . This plague-spot of civilisation ought to be abolished." Is it surprising that the author of these pious sentiments is not a *persona grata* in Nazi Germany?

While Einstein's words have been chosen and arranged by another hand, we have information "straight from the horse's mouth" in the latest work of a famous British physicist—namely, "NEW PATHWAYS IN SCIENCE." By Sir Arthur Eddington, M.A., D.Sc., LL.D., F.R.S., Professor of Astronomy and Experimental Philosophy at Cambridge. Messenger Lectures, 1934. With four illustrations (Cambridge University Press; 10s. 6d.). Although myself a highly unscientific person, I can enjoy straying along these seductive pathways under such guidance, for Sir Arthur has the faculty—invaluable to a populariser of advanced knowledge—of discussing the most abstruse subjects with a beguiling levity of allusion. It was not, I feel, unduly frivolous to introduce the book with a metaphor drawn from horse-racing, when his own learned pages contain so many sparks of coruscating humour. Thus I find him using for purposes of analogy lines on the Jabberwock, the conversations between Alice and the Red Queen, a reference to Messrs. Codlin and Short, and even a limerick about "a brainy baboon." Again, in answering a criticism by Mr. C. E. M. Joad, Sir Arthur employs a metaphor from a form of activity even less austere than the Turf. "From an observation of pink rats," he remarks, "we infer the presence of alcohol."

In touching on this lighter element in Sir Arthur Eddington's book, I merely wish to indicate that, although treating of the weightier matters of Nature's law, his manner of exposition does not make for heavy reading. One reason may be that it is based on oral lectures delivered last year at Cornell University, and undergraduate audiences appreciate a certain amount of comic relief. In a short and cursory review it is impossible to deal fully with the

serious side of such a volume. The author does not here provide "a systematic introduction to modern scientific thought," but the wide range of his work may be gathered even from some of his chapter headings, such as the Decline of Determinism, the Constitution of the Stars, Subatomic Energy, Cosmic Clouds and Nebulae, the Expanding Universe and Constants of Nature. To a merely literary reader wandering along these scientific pathways, in awestruck wonder at the vast tracts of space and time through which they wind, it is comforting to notice here and there signposts pointing to his more familiar world, in the form of quotations from the poets, including Virgil, Shakespeare, Milton, Wordsworth, Keats, and Rossetti. Curiously enough, there is nothing, that I can see, from Tennyson, who, I should have thought, would have appealed to a scientist and especially an astronomer.

indicates how such a mental transition can be effected, for there are moments when he seems to rely for his convictions on spiritual experiences beyond the range of science. As the unquoted poet has expressed it—

A warmth within the breast would melt
The freezing reason's colder part,
And like a man in wrath the heart
Stood up and answer'd, "I have felt."

From certain observations concerning the relation between the brain and the human spirit, I gather that Sir Arthur would not consider it possible to remove the soul by a surgical operation.

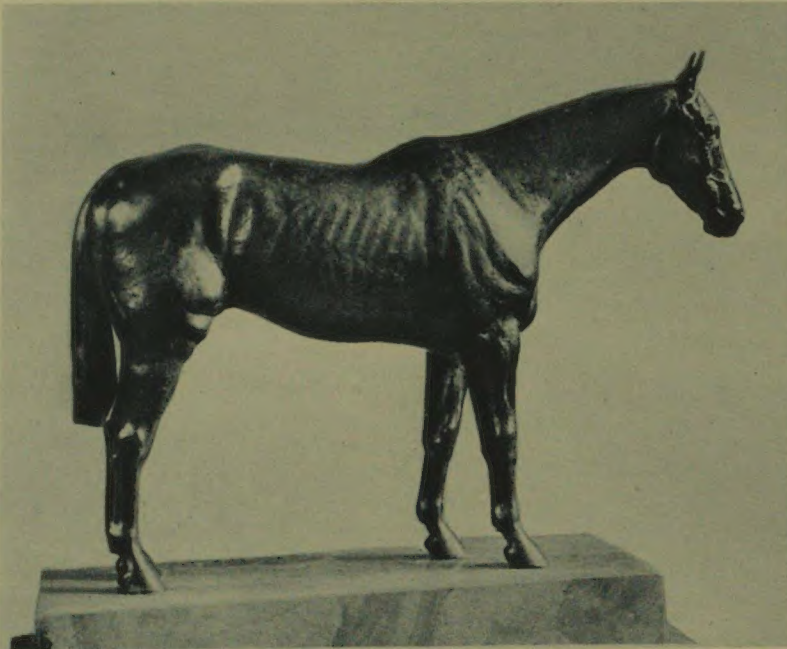
Unlike the Einstein anthology, Sir Arthur's book has little to do with politics. There is an allusion, however, to economic competition, and future potentialities of scientific warfare, in the chapter on subatomic energy, that secret source of power which keeps the sun and the stars alight, and whose release in the laboratory would render all our present fuels and engines superfluous. "It would be wrong," he writes, "to raise illusive hopes that the astronomer may, like Prometheus, steal fire from heaven and make it available to men. Emerson's exhortation, 'Hitch your wagon to a star,' is not to be followed literally by our transport authorities. . . . In the present state of the world it is rather a threat. . . . For a society which has to create scarcity to save its members from starvation, to whom abundance spells disaster, and to whom unlimited energy means unlimited power for war and destruction, there is an ominous cloud in the distance, though at present it be no bigger than a man's hand."

That the existing resources of military science in ballistics, explosives, and chemical warfare are already formidable enough to satisfy the most exacting is emphasised in "RETURN TO PHILOSOPHY." Being a Defence of Reason, an Affirmation of Values, and a Plea for Philosophy. By C. E. M. Joad (Faber; 7s. 6d.). This book does not set out a complete system of philosophy. It is rather a series of essays, various in scope and subject, but all bearing in some way on the author's plea for the re-establishment of certain moral values. Tennyson warned the Victorians not to allow "divine philosophy" to pander to "the lords of Hell." There is no fear of that, however, with Mr. Joad, for part of his scheme is to reinstate those highly respectable "dowagers" (in the peerage of ideas)—truth, beauty, and goodness, in reaction against the libertarian notions associated with the name of D. H. Lawrence and later writers. Among other things, he girds at the cult of the primitive in art, and he applies a logical hammer to the doctrinal definitions of Mrs. Eddy. While urging us all to "get" philosophy, his scorn for business magnates he has known who dabbled in it hardly tends "to encourage the others."

Mythology rather than philosophy is the dominant motive of "MATTER, MYTH, AND SPIRIT." By Dorothea Chaplin (Simpkin Marshall; 8s. 6d.). With thirteen Plates in Colour and Otherwise and Text Illustrations. This work is packed with erudition presented in a popular form, and is intended to enhance the interest of travel by explaining the legends and folklore associated with various localities, ranging from the British Isles (notably the Celtic element in Scotland and Cornwall) to places far afield, as in India and the Americas. Hindu mythology is largely represented, and I was surprised to note an allusion to aviation in an excerpt apparently translated from the Ramayana. "After Sita's rescue from the clutches of Ravana," we read, "she is brought back in an aeroplane." Perhaps the machine was not quite of the same type as those used by Imperial Airways, for in another passage I find it recorded of the hero Ravana that after visiting Varuna he "took his departure in his divine, aerial car, Pushpaka, and flew back to his island home, the Golden Lanka." Pushpaka would be a good name for a liner on the Empire route. It suggests the soaring chariot from which Apollo promised Marpessa she might see—Adoring Asia kindle and hugely bloom.

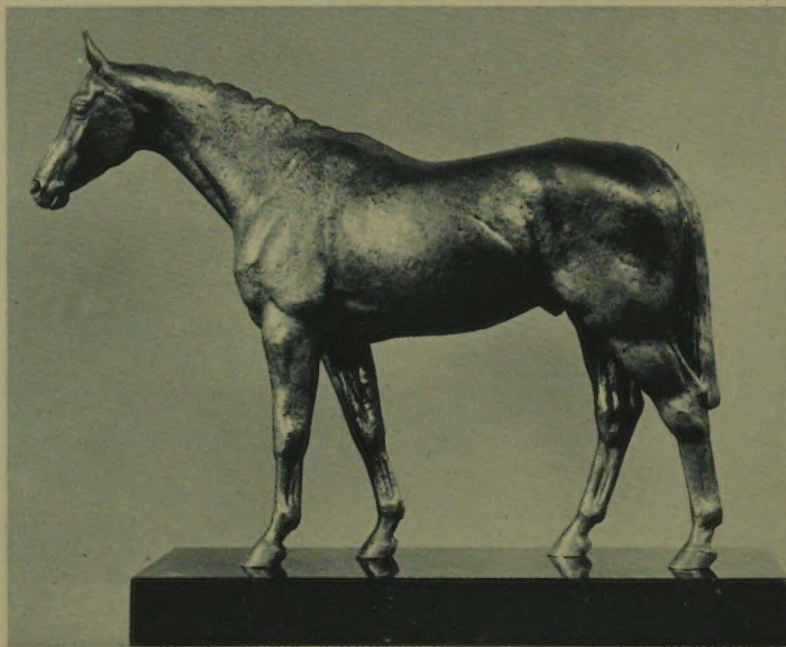
In the author's chapter on comparisons in culture, there is a quotation from the Upanishads that should please Professor Einstein and Sir Arthur Eddington: "In the acquisition of science all our rites are performed, our duties too. In science dwell all the gods (for Science is the key that unlocks the mysteries of the Universe)." Racially speaking, as the author points out, her book is mainly concerned with Aryans. Here, too, is a chastening Easter thought for Herr Hitler. "Can a dividing-line," the author asks, "be drawn anywhere between Aryan and Semitic beliefs?" There is mention, also, of curious ancient lore concerning the swastika, probably undreamed of in Nazi philosophy.

C. E. B.



BY HERBERT HASELTINE, THE FAMOUS SCULPTOR OF ANIMALS: A BRONZE OF SERGEANT MURPHY, WINNER OF THE GRAND NATIONAL IN 1923.

Mr. Herbert Haseltine, the distinguished sculptor, needs no introduction to our readers, for he is world-famous for his figures of horses and champion animals, and we have published photographs of many of his works. On this page we show two of his masterpieces which are of particular interest in Grand National week. Sergeant Murphy, which won the race in 1923, was foaled in 1910, by General Symons out of Rosegraft, and owned by Mr. S. Sanford. The bronze forms part of the collection of British Champion Animals shown in Paris, London, New York, and Harvard University, and is now in the Field Museum, Chicago, on permanent exhibition.



BY HERBERT HASELTINE, THE FAMOUS SCULPTOR OF ANIMALS: A BRONZE OF EASTER HERO, SECOND IN THE GRAND NATIONAL IN 1929.

Easter Hero was foaled in 1920, by My Prince out of Easter Week, and was successively owned by Mr. J. H. C. Bartholomew, Mr. Frank Barbour, the late Mr. A. Loewenstein, and Mr. J. H. Whitney. The bronze was commissioned by the last named of the owners and was shown in Haseltine's exhibition of British Champion Animals in New York and at Harvard University last year.

There are also (as in the Einstein volume) profoundly interesting passages on the relation of science to religion. One thing that always disappoints me in such discussions, however, is that the scientists talk of religion in the vaguest terms and avoid meeting the definite claims of Christianity. It was said of someone, I forget of whom, that "when he entered his oratory, he closed the door of his laboratory." I do not suggest that this dictum is true of Sir Arthur Eddington, nor do I know even whether he possesses such a thing as an oratory. At some points, however, his book

acquisition of science all our rites are performed, our duties too. In science dwell all the gods (for Science is the key that unlocks the mysteries of the Universe)." Racially speaking, as the author points out, her book is mainly concerned with Aryans. Here, too, is a chastening Easter thought for Herr Hitler. "Can a dividing-line," the author asks, "be drawn anywhere between Aryan and Semitic beliefs?" There is mention, also, of curious ancient lore concerning the swastika, probably undreamed of in Nazi philosophy.

WHERE A SPIDER AND PIGEONS SAVED MAHOMET: A CAVE NEAR MECCA.

PHOTOGRAPH AND DESCRIPTION BY HAJJI MAHMUD HASAN KHAN ZUBAIRY. COPYRIGHT BY D'ORA-BENDA, VIENNA. PUBLISHED BY ARRANGEMENT WITH AGENTUR SCHOSTAL, VIENNA.
(SEE TWO SUCCEEDING PAGES.)



A BOURNE FOR MECCA PILGRIMS: THE CAVE WHERE THE PROPHET'S PURSUERS WERE DECEIVED BY A SPIDER'S WEB.

Here and on the next two pages we continue (from our last issue) an Indian Moslem's account of his pilgrimage to Mecca, a subject whose interest was dramatically enhanced by the recent attack on King Ibn Saud. Describing his visit to the celebrated Ghar-es-Sur (Cave of Sur), near the summit of Jebel-es-Sur (2500 ft.), some eight miles south of Mecca, our pilgrim writes: "My photograph was taken from the interior. The size of the cave (about 5 ft. high, 2½ ft. wide, and 10 ft. deep) is indicated by the camera-case hanging on the left and the umbrella leaning against the right wall. I point this out especially because some think that the cave hardly allows a person to enter. The Prophet Mohamed (Mahomet), when persecuted by the people of Mecca, fled from the city with the

faithful Abu Bekr, and both took refuge in this cave. The Meccans tracked them by their footprints to this place, but, seeing a spider's web intact at the cave-mouth, and a pigeon's nest with eggs in it, they did not search the cave. While Mohamed was asleep there, his head resting on Abu Bekr's thigh, a snake tried to leave its hole, and Abu Bekr, afraid of disturbing the Prophet, did not attempt to kill it, but closed the hole with his toe and was instantly bitten. When the Prophet awoke he healed the wound by counteracting the snake's venom with his saliva. Tradition has it that no descendant of Abu Bekr is affected by snake poison to this day. After three days in the cave they went to Medina. Thenceforth the Moslem calendar dates the year with the letters A. H. (*anno hegira*)."

ADAM'S MOSQUE-WALL-LENGTH GRAVE; AND OTHER SACRED PLACES AROUND

PHOTOGRAPHS AND ARTICLE (CONTINUED FROM OUR LAST NUMBER)
VIENNA: PUBLISHED BY ARRANGEMENT WITH AGENTS

and shot at them just to test the accuracy of the gun. If they hit they will purchase the gun, but if they miss they will refuse to do so. My feelings on such an occasion can be understood better than written. I had death before my eyes. Thank God I could speak Arabic and could understand them! The first question they shot at me was, what was I doing there? I did not know what to answer. To tell a lie is a sin. All actions, good or bad, performed on that holy ground assume a greatly increased significance. Good deeds in this holy ground count many thousand times their value elsewhere, but sins committed there will reap their reward in hell. However, when I realised that my life was in danger (Islam permits telling lies only when one's life is in danger), I replied: "Ya sheikh-el-Hajj"—i.e., "I have lost my tent." I told them that I had been wandering for two hours to find my way back to it. I had come to this hill, I continued, to see if, by the help of my binoculars—here I pointed at my camera—I could locate my tent. Fortunately none of these men had ever seen a camera before, so they believed me. All of a sudden, looking into the vizor, I cried out: "Ya sheikh"—i.e., "I see the flag of my tent"—and, hiding them good-bye, left the place at once, being afraid that any of them might

1. THE CEREMONY OF STONING AT JAMMURAT-EL-AGHBA (OR THE "GREAT DEVIL"): MOSLEM OBSERVANCES AT THE TRADITIONAL SPOT WHERE SATAN TEMPTED ISAAC AND WAS STONED BY HIM.

The following is a report to the article (published in our last issue) by an Indian Moslem pilgrim to Mecca, which described scenes similar to those amid which occurred the recent attempt to assassinate King Ibn Saud. The first part of the article related to observances in Mecca itself. Here the author takes us chiefly to outlying sacred places included in the pilgrimage. One—the Gate of Sur—is described on the preceding page.

ON the 7th Zul Hajjah, attired in ihrams (the pilgrim garb) we left Mecca for Arafat, in shaghdas. A shaghdah is a sort of howdah that fits on a camel's back. It consists of two trays on a wooden framework, surmounted by a roof covered with sackcloth, as a protection against dust and sun. The two passengers sit, or lie down, one on each side, the luggage being stowed away between them. The motion is like that of a ship in a storm. Both passengers must be about the same weight and get in and out at exactly the same moment, otherwise the whole thing tips over. If the camel stumbles or kneels down unexpectedly or collides with another, the shaghdah, with all its contents and the passengers, is thrown on the ground. After riding thus for three hours, we made our first station in Mina, four miles away, and after offering our five daily prayers at Masjid-el-Khail (photograph 4) we left in the night for Arafat, arriving there at about three o'clock in the morning.

Arafat lies 15 miles east of Mecca. Jebel-er-Rahman, the "Mount of Mercy," is frequently termed Jebel-Arafat. The whole region, hill and plain, which the Hajjis occupy, as shown in photograph 6, is called Arafat. Mt. Arafat is a mass of coarse granite, about one mile in circumference, and rising abruptly from the low plain, pyramidal in shape and about 300 ft. high. It is surmounted by a column built of granite blocks cemented together and whitened. This column, clearly seen in the photograph, is a distinguishing landmark to enable

travellers to recognise the hill from a distance. It is 6 ft. square and about 25 ft. high. It stands on a paved platform, and near it is another small column which marks the place where the Angel Gabriel taught Adam and Eve their first prayers, and where, later on, they used to pray. The word "Arafat" means "recognition," and this holy hill owes its name to the fact that, when our first parents were cast out of Eden, Adam, wandering for many years in search of his wife, came to the Mount of Mercy, and their recognition there gave the place the name of Arafat. Somewhere between Mina and Arafat the pair abode till their death.

Before the construction of the Zubayda Canal, in the year 800, water in Arafat was very scarce. A small quantity, only sufficient to quench one's thirst, came from one gold-donor. The present Zubayda Canal was made at the instance of Zubayda, wife of Harun al-Rashid, and is called after her. The water is very pure and sweet, the wonder being that, although it runs underground all the way, except at a very few places where it is exposed, the water never stops flowing, and for the last 1100 years the canal has never needed

repairs. Despite my constant enquiries, nobody could tell me where it begins. At Arafat it flows round the base of Jebel-er-Rahman on all sides save the eastern, passes across the plain, and crossing the pilgrim road subterraneously at two places on its way, proceeds to Mecca. Under Jebel-er-Rahman it is carried along the top of solid stone walls, some 10 ft. high, built close to the base of the hill. In photograph 5, on the left, is seen a flight of twelve white steps leading to the water line, and further on to the top of the hill. In front of the hill several large water-tanks sunk into the ground are always kept filled with canal water for the use of pilgrims. At Arafat water was abundant, and cheaper than in Mecca.

To take photographs of Arafat was most dangerous. I turned round, covered, and climbed a hill near Mt. Arafat, whence the whole scene is visible. No sooner had I finished than I was frightened to death to find myself surrounded by Beduins, the most dangerous folk in Arabia. For them a human being has no more value than a bird. When Beduins wish to purchase a gun, and want to know whether it works well, they will merely look round for any passer-by,



2. THE "CENTRAL PLACE OF STONING": JAMMURAT-EL-WUSTA: A CIRCULAR BASIN (WITH A PILLAR) INTO WHICH MOSLEM PILGRIMS THROW STONES TO COMMEMORATE THE STONING OF SATAN BY ISAAC'S MOTHER, SARAH.

ask me to have a look, too. It happens very often at Arafat that people lose the way to their tent, and then never find it again until they meet the rest of their party again at Mecca.

After this I was a little nervous, but at the time of our departure the scene was so picturesque that I could not help photographing it again. Immense was the confusion; tents were removed and loaded on the camels; goods were being packed. Some Hajjis were rushing towards Mt. Arafat, others busily mounting their shaghdas; but mostly all this was done with their faces turned to the mountain, with their hands raised and eyes closed, praying loudly to God. General shouts of "Labbayh!" broke forth on all sides. I saw the scene which has given to this place the ceremonies the name of "El-Dala-min-Arafat" ("Hurry from Arafat"); i.e., the pilgrims must leave Arafat a little before sunset and must rush up to Mudalafa as quickly as possible. Every pilgrim strove his best with night and main to hurry; camels were overthrown; here a woman and there an animal was lost; in short, for about an hour there was a state of chaos, and we were in the thick of it. I, however, I availed myself of the general turmoil to take one of my most interesting pictures, photograph 5. Noticing that practically everybody was busy, I made the best of the opportunity, took my camera, hid it



3. AT THE TRADITIONAL SCENE OF ABRAHAM'S SACRIFICE: THREE INDIAN PILGRIMS (ON RIGHT) AND TWO MECCANS (LEFT) BESIDE THE TWO ROCKS BETWEEN WHICH ABRAHAM LAID HIS SON ISAAC SO THAT HE COULD NOT MOVE.

THE SCENE OF ABRAHAM'S SACRIFICE; MECCA DURING AN ACTUAL PILGRIMAGE.

BY HAJJI MAHMUD HASAN KHAN ZUBAIRI. COPYRIGHT BY O'RA-BERDA, SCHOENAU, VIENNA. (SEE ALSO THE PRECEDING PAGE.)

under my ihram, and started towards Mt. Arafat. There I found a place near its base where some negroes, the least dangerous race, were busy praying. Standing amongst them, I took a few snaps.

Starting from Arafat before sunset, we reached Mudalafa in a few hours. After leaving Arafat, pilgrims are not allowed to break the journey, even for sunset prayers. The sunset and evening prayers are offered together in Mudalafa. Every pilgrim must pass the night here on his return from Arafat, because Adam and Eve, after their first meeting on earth, spent their first night together at Mudalafa. After finishing our prayers, each of us collected sixty-three "junrah"—i.e., "small stones" about the size of a small bean—and washed them several times with water. These were for the purpose of "stoning the devils" at Mina. After sunset the next day we left for Mina.

Mina is a place of considerable sanctity. It is a long, narrow village, composed of mud and stone houses of one or two storeys, raised up from the ground like theatre-boxes, open at the back and front. Wealthy pilgrims, who hire these houses for the three days' period of the annual Mina season, pay practically the rent of the whole year, while for the rest of the year the houses remain deserted. In Mina water is not so cheap as in Arafat or in Mecca,



4. THE LEGENDARY GRAVE OF ADAM—BENEATH THE LONG WALL, WITH HIS HEAD AT ONE END AND HIS FEET AT THE OTHER: MASJID-EL-KHAIAT, A FAMOUS MOSQUE IN MINA.

are seen gathering round it, throwing stones. On the hill behind it some pilgrims are standing searching for their companions, whom they have lost in the crowd. In photograph 2 is seen El-Jammurat-el-Wusta, surrounded by a low circular parapet, like the basin of a fountain, forming the receptacle into which the stones fall. The stones need not necessarily strike the column, but they should fall inside the parapet. On each of the three Mina festival days, seven stones are thrown by every pilgrim at each of the Jammurats, or Shaytans. The ceremony of stoning is intended to strengthen contempt for the Devil and all his works. These stones are gathered up and carried to Mecca, where they are strewn like gravel upon the ground within the Haram.

When it is no longer necessary for the pilgrims to be dressed in ihrams, no two dresses are alike in design. Arabs, Javanese, Egyptians, Indians, Turks, Persians, Negroes, and other different races are to be seen in the crowd. Half the number of pilgrims are Javanese, who like to dress themselves like Arabs. They struck me especially by their utter cleanliness, decency, piety, and generosity. These Javanese are almost the only young people one meets on the Hajj, because it is the custom in Java that young people have to perform the Hajj before they can marry, so they make their honeymoon journeys to Mecca and sometimes remain there from six to nine months. Our future hope for the progress and prosperity of Islam lies largely with the Javanese. (Continued on page 530.)



5. A CHAOTIC SCENE CALLED EL-DAPA-MIN-ARAFAT ("HURRY FROM ARAFAT"), WHEN PILGRIMS MUST RUSH TO MUDALFA: A VAST CAMP, WITH STONE STEPS (ON LEFT) LEADING TO THE WATER-LINE OF AN UNDERGROUND CANAL.

because the Zubayda Canal passes behind the mountain, and the people have to cross the mountain to fetch water. Many tanks are filled with water from the canal before the arrival of the pilgrims. In Mina, as in Arafat, pilgrims mostly live for the three days in tents supplied by the Mutawwifs (pilgrimage guides).

On the road from Mina to Mecca there is a place known as El-Jammurat-el-Ula, the "First Place of Stoning"; some 300 yards further on, another, called El-Jammurat-el-Wusta, the "Central Place of Stoning"; and again some 300 yards further, a third place, called El-Jammurat-el-Aghba, the "Great Devil." These three places mark the successive spots where the Devil met Abraham returning from Arafat on his pilgrimage. God had commanded the patriarch to sacrifice his son Isaac. He therefore took him and prepared to obey the command, but at that moment the Devil whispered to him not to carry out his intention; whereupon Abraham, acting on the suggestion of Gabriel, took up stones and threw them at the Devil, to drive him away. This occurred at the place where at present stands El-Jammurat-el-Ula. Then the Devil approached Sarah, the mother of Isaac, and told her that she was to prevent her husband from performing the bloody deed. But she also drove him away with stones. This occurred at the place where El-Jammurat-el-Wusta now stands. Finally, the Devil approached Isaac with similar suggestions, but met with the same failure and stones from Isaac's hand at the place now called El-Jammurat-el-Aghba. Photograph 3 shows El-Jammurat-el-Aghba, also known as "Shaytan-el-Khahar," the "Great Devil." It is a dwarf bullock of rude masonry, about 8 ft. high, 2 ft. broad, placed against a rough wall of stones. In this picture the pilgrims



6. WHERE ADAM AND EVE MET AGAIN AFTER YEARS OF SEEKING EACH OTHER SINCE THEIR EXPULSION FROM EDEN: MT. ARAFAT ("RECOGNITION"). THE PYRAMIDAL HILL (IN LEFT BACKGROUND) SURMOUNTED BY TWO WHITE COLUMNS, THE LESSER ONE MARKING THE SPOT WHERE GABRIEL TAUGHT THEM PRAYERS.

THE GREATEST "ZOO" ATTRACTION SINCE JUMBO: JUBILEE

WHEN we first gave photographs of Boo-Boo and Jubilee (in our issue of March 16), the chimpanzee mother and child were doing well, but were only just beginning to receive. Now, from a thousand to twelve hundred people are permitted to call upon them daily—each party of twenty-five staying for five minutes. Thus, it will be seen that Jubilee may fairly be said to be the greatest attraction the London "Zoo" has had since Jumbo, the famous elephant of the 'eighties, who was bought by Barnum and, to the anger of many, shipped by him to America, there to be a feature of his

(Continued below.)



Greatest Show on Earth. For the rest, we may remind our readers that Jubilee, the first chimpanzee to be born in the London "Zoo," came into the world on February 15 last. So precious is she that care has been lavished upon her by her mother and by human attendants; while "Zoo" doctors and a Harley Street specialist have been watching over her: no more could have been done had she been a Princess! Her father is Koko, of the Clifton "Zoo," who is also the father of Adam, the chimpanzee born there last May (the first of his kind born in this country), a photograph of whom will be found on page 534.

BOO-BOO TEACHING HER BABY DAUGHTER TO AMUSE HERSELF: JUBILEE IS

GIVEN AS MUCH CARE AS A PRINCESS—AND TAUGHT TO PLAY.



INSTRUCTED ENERGETICALLY AND FINDS HER MOTHER'S FINGERS A DIVERSION.

CLIFF-SIDE HORSEMANSHIP: SPORTING ITALIAN

REPRODUCTIONS FROM THE "TOR DI QUINTO" NEWSREEL



1-8. FROM THE BEGINNING OF A DESCENT TO THE END: ACTION-FILMS OF ITALIAN OFFICERS RIDING DOWN A STEEP



1-4. A HORSE BEGINS TO SLIDE DOWN THE SLOPE (LEFT), CHANGES ITS MIND WHEN MIDWAY, AND JUMPS FORWARD TO

H.R.H. the Princess of Piedmont (formerly Princess Marie José of Belgium) and Signor Mussolini witnessed the other day a display of riding by the famous Tor di Quinto Cavalry School and a series of exercises by Tanks, a number of them carried out on the slopes used by the cavalry. Our

illustrations, therefore, are of topical interest; especially in view of Italy's latest military activity. With regard to the Cavalry School, we may note that it was established in 1891 by order of King Humbert I., who, as a keen horseman himself, understood what excellent lessons his young officers could

CAVALRY RIDING DOWN PRECIPITOUS HEIGHTS.

MADE BY PARAMOUNT SOUND NEWS FILM.



DECLIVITY AT THE TOR DI QUINTO CAVALRY SCHOOL, ROME; INCLUDING A SPILL.—(TO BE "READ" AS NUMBERED.)



MAKE A LANDING ON THE LEVEL: ANOTHER INCIDENT AT THE TOR DI QUINTO SCHOOL.—(TO BE "READ" AS NUMBERED.)

learn by riding in the environs of Rome and tackling the many natural objects provided by the varied country. As a result, the training afforded by the School is—and always has been—essentially of a sporting nature; very different from that obtained on the parade ground or in a regulation

riding-school. The officers who pass to it from the Pinerolo School not only face such tricky tasks as those illustrated by Paramount Sound News, but hunt whenever possible and take part in cross-country rides and in steeplechases. All their instruction, in fact, is received in the open.

THE FRIEND OF THE BEAVER PEOPLE.

BEING AN APPRECIATION OF

"PILGRIMS OF THE WILD": By GREY OWL.*

PUBLISHED BY LOVAT DICKSON.)

THE first part of "Pilgrims of the Wild" will be familiar to readers of *The Illustrated London News*: somewhat condensed, and under the title of "The Beaver People," it appeared in serial form in these columns in August and September of last year. It was rather a sad story, for it ended with the loss of Grey Owl's two cherished beaver—variously named "The Iroquois," "the Immigrants," "Ivanhoe and Hawkeye," "McGinty and McGinnis,"—a loss which he and his wife, Anahareo, felt most bitterly. Grey Owl communicates his sorrow to us; we are ready to shed a tear over the disappearance of these enchanting pets. Book Two of "Pilgrims of the Wild" relates, among other adventures, how McGinty and McGinnis were replaced by Jelly and Rawhide; and this time the friendship has a happy ending. But I must not anticipate.

Grey Owl, or to give him his full name, Wa-sha-quon-asin, was born in 1888 of Scottish and Indian parentage. He lived in England for a time, then returned to Canada, where he took part in the Cobalt silver rush of 1905, and was adopted into their tribe by the Ojibway Indians. "It was they who named him Grey Owl because of his habit of nocturnal travelling. He learned their language. From them he derived his forest lore. He lived their nomadic life. . . . He feels that they are his people and that all he is and has he owes to them. They taught him to love Northern Ontario and to think of it as his homeland." His wife, Anahareo, is a member of the tribe. He fought in the Great War as a sniper. In his appearance, as to some extent in his nature, the Indian strain seems to have prevailed over the Scottish:

"My idea of looking my best was to wear my hair long, have plenty of fringes on my buckskins, to allow one tassel of my Hudson Bay sash to hang behind like a tail and to have the front of my shirt decorated with an oblique row of safety pins on each side, as a Cossack wears his ammunition, to be intriguingly glimpsed at times beneath a leather belt." But it is not difficult to detect Scottish traits in his make-up. Like the Scots, he took readily to education; his book is the book of an educated man, even of a poet. And his struggles to perfect his English with the help of gradus and dictionary, bespeak

even by dragging. Returning to the scene of slaughter he saw in the water two small animals which could easily be killed with one shot. Twice they called to each other—"the sound was unmistakable—they were young beaver! I lowered my gun and said (to Anahareo): 'They are your kittens.'"

Anahareo said they must be saved, and they were

of anxiety in other ways. Once, through a mistake of diet, they lost all their fur, save a ridge running down the middle of their backs. At another time "the capricious and enterprising McGinty" (the female beaver) developed a taste for tobacco, and lay between life and death with nicotine poisoning. She was just saved by a mustard bath and ten hours' intensive nursing. Both beaver were always eating through their wooden box and running away, to the despair of their 'anguished owners. On journeys, particularly, they were a terrible responsibility. But the pleasure they gave outweighed the annoyance. Only an animal-lover will understand how devoted Grey Owl and his wife became to their exacting charges. One of the last treats prepared for them was a Christmas-tree, hung with "pieces of apple and small delicacies from the table." "Attracted by the odour of the tree, they found the hanging tit-bits and sampled them, and soon were busy cutting the strings and pulling them down and eating them with great gusto . . . and as these were replaced the now thoroughly aroused little creatures stood up on their hind legs and grabbed and pulled at their presents, and stole choice morsels from one another. . . . while they screeched and chattered and squealed in their excitement. . . . It was the best fun of the evening, and instead of us making a festival for them, they made one for us, and provided us with a Christmas entertainment such as had never before been seen in any other home, I'm pretty sure."

But "I never loved a young gazelle. . . ." The beavers' fate confirmed this melancholy and well-nigh universal experience. To celebrate the anniversary of the day they were found, Grey Owl took them to their own lake. "We watched the two V's forging ahead towards the ancient beaver lodge until they disappeared into the dusk. . . . We never saw them any more."

Grey Owl and Anahareo made a prolonged search for their beloved pets: Demeter cannot have looked for Persephone more thoroughly or with a more painful sense of loss. The reader shares it: the whole account of the beavers' disappearance is most poignant.

But then the picture brightens. "Haunted by the memory of our little buddies that were lost and gone, I felt that the task of reclamation of the species to which I had set myself had become something in the nature of a duty."

Grey Owl set out on his pious task alone except for the company of a new beaver kitten, Jelly Roll. "She was

STRAIGHT UP THE SIDE OF THE HOUSE RAWHIDE MARCHES.



GREY OWL'S DRAWING OF ONE OF HIS BEAVER FRIENDS: "STRAIGHT UP THE SIDE OF THE HOUSE RAWHIDE MARCHES."

brought home in the boat, "two funny-looking furry creatures with little scaly tails and exaggerated hind feet, that weighed less than a half a pound apiece, and that tramped sedately up and down the bottom of the canoe with that steady, persistent, purposeful walk that we were later to know so well."

It is not too much to say that the arrival of the two beaver entirely transformed the lives of the author and his wife. Their existence now centred round their new pets. "There was something infinitely touching in their affection for each other and their complete dependence on us,

and there were moments when their gentleness and soft, appealing ways were in marked contrast to their usual rather impetuous behaviour. They gave us the same recognition as if we ourselves had been of their own kind, and we were the haven of refuge to which they came in times of stress, which were frequent, as they were always getting minor injuries in their contacts with these unnatural surroundings." But a word of warning is desirable to anyone who thinks of emulating Grey Owl and keeping a beaver as a pet. "Rather impetuous behaviour" is an understatement. The beaver, removed from its native element, is the most destructive creature imaginable. On one occasion Grey Owl came home to find that "the place was a wreck. The beaver had at last got the table where they wanted it, having brought it down to their level by the simple expedient of cutting off the legs. . . . Our other fixtures were lying scattered over the floor in various stages of demolition. The washstand also was down and the soap had disappeared. A five-gallon tin containing oil had fallen to the floor and had landed, luckily, right side up. The floor itself had escaped serious damage, but was covered with chips, and slivers, and the dismembered trunks of our butchered belongings. The scene must have been very animated whilst in progress."

This is the other side of the picture, the beaver's debit account. And they caused their protectors a great deal



BEAVER UNDER THE PROTECTION OF GREY OWL, WHO NOW CONTINUES HIS GREAT LABOUR OF LOVE UNDER THE AUSPICES OF THE CANADIAN GOVERNMENT: SOME OF THE SAGACIOUS ANIMALS WHICH HAVE LEARNED TO ANSWER TO THEIR HUMAN FRIEND'S CALL OF "MAH-W-E-E-E!"

Reproductions from "Pilgrims of the Wild"; by Courtesy of the Publishers, Messrs. Lovat Dickson.

a Scottish grit and perseverance. How well he succeeded these pages amply show. His vocabulary and his range of idiom and metaphor are astonishing. He was suspected of having employed a "ghost"; but a ghost talented enough to write "Pilgrims of the Wild" would surely have found a more congenial occupation than the setting in order of other men's thoughts. Nothing in the book is touched up; the text and the delightfully fresh sketches are the author's unaided work.

The war, he tells us, contributed nothing to his education except a conviction of "the utter futility of civilisation." It may, perhaps, have awakened in him those stirrings of humanitarianism, the "faint distaste for my bloody occupation," which he records at the beginning of his story. His wife felt them even more strongly than he; a certain solicitude for wild animals (showing itself even in the disposal of their bodies after death) is usual among Indian tribes. The business of trapping involved dreadful cruelties, some of which are eloquently illustrated in Grey Owl's pencil sketches. One day this latent humanitarianism suddenly came to the surface. He had found three drowned beaver, but the body of the most valuable, the mother, could not be found



ONE OF GREY OWL'S GENIAL FRIENDS EXPRESSING AMUSEMENT: A BEAVER SHAKING AND TWISTING HER BODY IN QUEER CONTORTIONS OF DELIGHT.

totally different to her predecessors. She had little of their clinging dependence. . . . Indeed, as time passed, she became a great autocrat, and was known as the Queen." She certainly queened it over Grey Owl, and even ordered the arranging of his furniture. "Certain objects such as the poker, a tin can, and a trap she disposed in special

(Continued on page 542.)

* "Pilgrims of the Wild." By Wa-sha-quon-asin (Grey Owl). (Lovat Dickson; 12s. 6d.)

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



A FUTURE WIMBLEDON CHAMPION?
MISS R. M. HARDWICK, WINNER IN THREE EVENTS AT QUEEN'S.

Miss R. M. Hardwick (Surrey) distinguished herself signally in the Queen's Club Tennis Tournament. She beat Miss E. Hervey in the finals of the women's singles on March 22; and this was followed by a victory in the doubles and in the mixed doubles. Miss Hardwick is only twenty-one.



M. RENARD, THE GOVERNOR OF FRENCH EQUATORIAL AFRICA AND HIS WIFE, WHO LOST THEIR LIVES IN AN AEROPLANE ACCIDENT.
M. Edouard Renard, Governor of French Equatorial Africa, lost his life in an aeroplane crash on the Congo on March 15, and his wife and a party of five other persons were killed at the same time. The crash was due to fog and lack of visibility following a tornado. M. Renard was formerly Prefect of the Seine Department.



MR. F. R. WEBSTER: BREAKER OF THE POLE VAULT RECORD IN THE INTER-VARSITY SPORTS.

One of the outstanding achievements in the Inter-Varsity Sports at the White City on March 23 was F. R. Webster's pole vault, which won the event for Cambridge. Webster (Bedford and Christ's) cleared 11 ft. 6 in., and then, in an exhibition jump, 12 ft. 6 in., thus making a new native record.



LORD DOVERDALE.

A prominent figure in the wood pulp industry, and a director of the Kellner-Partington Co. Died March 23; aged sixty-three. M.P. (Liberal), High Peak, Derbyshire, 1900-1910; and for Shipley (West Riding), 1915.

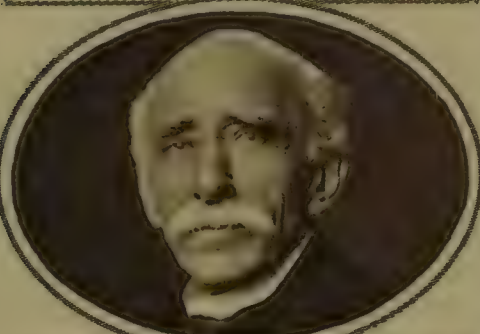


A YORKSHIREMAN TO SUCCEED CARDINAL BOURNE AS ARCHBISHOP OF WESTMINSTER: MGR. HINSLEY, TITULAR ARCHBISHOP OF SARDIS.
It was announced officially at Rome on March 25 that Monsignor Arthur Hinsley, Canon of the Basilica of St. Peter, would succeed the late Cardinal Bourne as Archbishop of Westminster. It was stated the appointment would be made on April 1. Monsignor Hinsley was born in Yorkshire, and, after working in England, became rector of the English College at Rome in 1917. Later, he became Apostolic visitor to African missions in British territory. He is sixty-nine.



MR. A. G. K. BROWNE.

In the Inter-Varsity Sports at the White City on March 23, A. G. K. Browne, of Warwick and Peterhouse, broke the record (set up by D. Macmillan in 1912) in the quarter-mile, with a time of 49 seconds. He is a Freshman.



SIR AMBROSE FLEMING.

Awarded the Kelvin Medal for 1935 in recognition of his services to electrical science, and particularly of his invention of the thermionic valve (which revolutionised wireless telegraphy and telephony and also made popular "broadcasting" possible).



DR. CARL DUISBERG.

Chairman and creator of the great German chemical trust, I. G. Farbenindustrie. Died March 18; aged seventy-three. Discovered a number of aniline dyes; and dyes capable of dyeing wool directly. President, the Reich Federation of German Industry, 1925-31.



A MILITARY GUARD FOR THE AUSTRIAN CHANCELLERY: DR. SCHUSCHNIGG INSPECTING THE NEWLY EMBODIED CORPS, WHO WEAR DISTINCTIVE UNIFORMS.

A new body of guards has recently been formed in Austria, consisting of picked men whose duty it will be to watch over the Chancellery and the person of the Chancellor. The new guards are not numerous enough to constitute a regiment; in fact, they could furnish little more than a "company" by ordinary military standards. But they revive the old Austrian tradition of a personal contact between the Army and the central authority.



THE PRINCE OF WALES DEPUTISES FOR THE KING DURING HIS MAJESTY'S HOLIDAY AT EASTBOURNE: H.R.H. DRIVING IN STATE TO ST. JAMES'S PALACE FOR A LEVÉE.
The Prince of Wales held the second levée of the year at St. James's Palace on March 22. He deputised for the King in order that his Majesty's holiday at Eastbourne might not be interrupted. The Prince of Wales, escorted by a Captain's escort of Life Guards, arrived at the garden entrance of St. James's from Buckingham Palace. On this occasion, hangings of the Throne were embroidered with Prince of Wales's feathers and Welsh dragons.



A JAPANESE RUSTIC RETREAT: A CORNER IN THE GARDENS OF THE NATIONS AT THE IDEAL HOME EXHIBITION.

THEIR MAJESTIES AT A REPLICA OF "THE KING'S HOUSE": AN IDEAL HOME AND GARDENS OF THE NATIONS AT OLYMPIA.



ONE OF THE PICTURESQUE GARDENS OF THE NATIONS, WHICH COVER AN ACRE OF GROUND AT OLYMPIA: A GARDEN BY A RIVER.



ANOTHER BEAUTIFUL EXAMPLE OF HORTICULTURE IN THE IDEAL HOME EXHIBITION AT OLYMPIA: A SEMI-FORMAL GARDEN BY THE WATER-SIDE.



GIRLS IN HUNGARIAN COSTUME IN ONE OF THE GARDENS OF THE NATIONS AT OLYMPIA: AN IDYLIC SCENE AMONG FLOWERING FOLIAGE.



THE KING AND QUEEN AT THE FULL-SIZE REPLICA OF "THE KING'S HOUSE" ERECTED AT OLYMPIA: HIS MAJESTY OPENING THE DOOR.



AFTER INSPECTING THE REPLICA OF "THE KING'S HOUSE," THE CENTRAL FEATURE OF THE "JUBILEE" IDEAL HOME EXHIBITION: THEIR MAJESTIES LEAVING.

The King and Queen returned to Buckingham Palace, from their holiday at Eastbourne, on the morning of March 26, and in the afternoon visited the Ideal Home Exhibition, opened that day at Olympia, in order to inspect the full-size replica of "The King's House," which has been erected there as the central feature of the Exhibition. The actual house is a Silver Jubilee gift to the King from the Royal Warrant Holders' Association, and his Majesty may bestow it as a residence on anyone whom he may select. The site chosen is on Lord Iveagh's Surrey estate at Burgh Hill, and the house is designed to embody all that is best in British domestic architecture, home-planning, furniture, and decoration. The replica at Olympia is completely furnished and equipped. The Ideal Home Exhibition,

which is to continue open till April 18, is the nineteenth of the annual series, and eclipses all its predecessors in importance and spectacular interest. The Grand Hall at Olympia, under the name of Jubilee City, presents a pictorial record of great events, changes of fashion, and domestic improvements during the twenty-five years of the King's reign in the form of gigantic mural paintings, by Oswald Cunningham, on canvas 36 ft. high and totalling over 1000 ft. in length. Among other outstanding exhibits is a five-ton official model of the new giant liner, "Queen Mary." The Gardens of the Nations, covering an acre of ground at Olympia, comprise representative examples of horticulture in England, Wales, and Scotland, New Zealand, America, Spain, Holland, Italy, Switzerland, China and Japan.

A CANVAS THAT WILL CAUSE CONTROVERSY: AN ART TREASURE IN PRESTON.

REPRODUCED FROM A PHOTOGRAPH OF THE ORIGINAL, WHICH IS ON EXHIBITION IN THE HARRIS ART GALLERY, PRESTON, BY COURTESY OF THE OWNER, MR. HENRY NOWELL FFARINGTON. (COPYRIGHT RESERVED.)



"HANS HOLBEIN."—ATTRIBUTED TO HOLBEIN: A VERY INTERESTING PICTURE FROM WORDEN HALL, LEYLAND.

The interesting little picture shown above was placed on view in the Harris Art Gallery, Preston, on March 28, and the public will be able to see it until April 27. It belongs to Mr. H. N. Ffarington, of Worden Hall, Leyland, Lancs, where it appears to have remained unnoticed since it was painted. The estate was acquired by the family in 1534. It will be obvious from the illustration that this portrait merits investigation. The photograph supplied to us lacks definition, but the impression it gives is that of a weaker hand than of the master himself—besides which the painting is on canvas, not on panel, and it appears to be impossible to find a parallel to the oval form among Holbein's authentic works (the miniatures excepted), though the painted oval may be quite recent work. Expert examination of the actual picture would, of course, settle beyond cavil these points and others, such as the age of the pigments. The personage depicted is undoubtedly Hans Holbein

the Younger, and this rendering of his powerful features has obvious affinities with the self-portrait in the Uffizi Gallery, Florence. This latter well-known picture belongs to the year 1543, the year Holbein died of the plague in London. A possibly earlier self-portrait, a miniature, is in the Wallace Collection. Mr. Ffarington's picture is perhaps an old copy after a lost original of about the year 1537-38, when he was at the height of his powers, as witness his "Henry VIII." recently sold by Earl Spencer (1537), and the "Duchess of Milan" in the National Gallery (1538). The size is 12 by 10½ inches and the canvas has been relined. Other paintings lent to the Gallery from the same collection include a Lawrence of Joseph Farington, R.A., two pictures by Arthur Devis, and what is described as "a possible Watteau." Mr. Sydney H. Pavière, the Museum's Art Director, writes that he has no doubt that the portrait of Holbein will raise a good deal of controversy.



THE ANGLO-GERMAN CONVERSATIONS IN BERLIN: THE BRITISH FOREIGN SECRETARY AND THE GERMAN CHANCELLOR FACE TO FACE IN "EXPLORATORY" DISCUSSION OF EUROPEAN PROBLEMS.

(FROM LEFT TO RIGHT): MR. ANTHONY EDEN (THIRD FROM LEFT); SIR JOHN SIMON, HERR HITLER, HERR SCHMIDT (INTERPRETER), BARON VON NEURATH (GERMAN FOREIGN MINISTER), SIR ERIC PHIPPS (BRITISH AMBASSADOR), AND HERR VON RIBBENTROP (THE CHANCELLOR'S SPECIAL COMMISSIONER FOR DISARMAMENT AFFAIRS).

The visit of the British Foreign Secretary (Sir John Simon) and the Lord Privy Seal (Mr. Anthony Eden) to Berlin duly took place, notwithstanding momentary doubts aroused by the recent German proclamation of conscription.

As Sir John Simon pointed out in Parliament a few days previously, this visit, like those arranged to other European capitals, was "purely exploratory in character." The Anglo-German conversations opened in the Chancellery

at Berlin at 10.30 a.m. on March 25, and continued until 7.30 p.m., with a break of about two hours, during which the British delegates, with Sir Eric and Lady Phipps, were entertained to lunch by Baron von Neurath.

An official statement announced that the conversations, at which some of the points mentioned in the Anglo-French *communiqué* of February 3 had been discussed, would be resumed on the following morning.

A PICTORIAL COMMENTARY ON CURRENT EVENTS:



THE GRAND FUNERAL CORTAGE OF A ROMANIAN POLITICIAN: SENATOR PAVEL BRATASANU'S COFFIN PLACED ON A FARM WAGON AND DRAWN BY AN OX-TEAM.

The funeral cortege of Senator Pavel Bratasanu, a prominent Romanian Conservative politician, was grouped round a farm-cart, drawn by six oxen, on which the coffin passed in procession through the streets of Bucharest. Senator Bratasanu was President of the Rumanian National Council in Paris during the war and a firm supporter of the Allied cause.



MOVING THE HULK OF THE TRAGIC "MORRO CASTLE": TUGS DRAGGING THE BURNT-OUT LINER OFF THE BEACH.

Recently, the hulk of the "Morro Castle," the U.S. liner which was burnt-out in September with the loss of 134 lives, was towed from the beach at Ashbury Park (New Jersey) where she had stranded, to New York. A correspondent notes that she is to be put in dry dock at Brooklyn. Two ocean tugs had to haul the hulk 300 feet over the sand before it floated, a lengthy and laborious task.



A FRENCH MONUMENT TO KING ALBERT UNVEILED ON THE FRANCO-BELGIAN FRONTIER: THE STATUE AT MEERBEEK.

A monument to the memory of King Albert of the Belgians, erected by dwellers in the Ardennes, was inaugurated at Meerbeek, on the Franco-Belgian frontier, on March 24. Among those who spoke on the occasion were M. Lucien Hubert, Vice-President of the French Senate; M. Vanden Corput, representing the present King of the Belgians; and the Prefect of the Ardennes.



"PEACE BASED ON RAYONETS": THOUSANDS OF FASCISTS APPLAUDING A SPEECH BY SIGNOR MUSSOLINI IN THE PIAZZA VENEZIA IN ROME. He is reported to have said: "Our desire for peace and for collaboration in Europe is based on some millions of steel bayonets."

Signor Mussolini addressed an audience of several thousand Fascists on March 22 from the balcony of the Palazzo Venezia in Rome. He is reported to have said: "Our desire for peace and for collaboration in Europe is based on some millions of steel bayonets."



THE MEDEL TREASON TRIAL, WHERE FOUR NAZIS WERE CONDEMNED TO DEATH: THE COURT—WITH 120 ACCUSED (RIGHT) AND BOXES OF AMMUNITION (LEFT).

It was reported on March 26 that four of the 120 Nazis charged at Kono (capital of Lithuania) with plotting to seize Memel in German interests had been sentenced to death, two to penal servitude for life, and others to penal servitude ranging from eight to twelve years. Five of the prisoners were accused of murdering a man alleged to have betrayed Nazi plans to the authorities. The verdict was expected on March 25 (the opening day of the Anglo-German conversations), but was postponed till the following morning.



ITALIAN TROOPS MOBILISED FOR EAST AFRICAN SERVICE ON THEIR ARRIVAL IN ERITREA: DURING THE DISSEMBARKATION AT MASSAWAH.

It will be recalled that the first Italian troops to leave for service in East Africa were Blackshirt formations. The first battalion to arrive in Eritrea disembarked from the "Argentina" at Massawah in February. Further battalions of Blackshirts disembarked shortly afterwards, and they were followed by Army divisions. As we write, the Italo-Abyssinian question remains unsettled.



VENICE, ON THE SIXTEENTH ANNIVERSARY OF THE FORMATION OF THE ORIGINAL FASCIST FIGHTING GROUP. ON SOME MILLIONS OF STEEL BAYONETS. . . Today, at a time when the political sky is clouded, Italy offers the world a spectacle of magnificent calm because Italy is calm in spirit and in arms."

Today, at a time when the political sky is clouded, Italy offers the world a spectacle of magnificent calm because Italy is calm in spirit and in arms."



ENCOURAGING THE MARTIAL ARDOUR OF YOUNG ITALY: BOYS OF THE "FIGLI DI LUPA" ("THE WOLF'S SONS") ORGANISATION INSPECTED BY GENERAL RICCI.

Earlier in the year a comprehensive programme of the courses in military culture to be given in Italian schools of the young, Jan Gabry of Navesvater to Princess Kancharakurva, of Sirohi State. Here it is seen the bridegroom, arrayed in brilliant wedding robes, driving by night on a richly caparisoned elephant through crowds of his subjects at Janmatar. The celebrations lasted through the first ten days of March, and ended at Sirohi, where the wedding ceremony was performed.

NEWS PICTURES THAT MIRROR THE WEEK'S HAPPENINGS.



THE FIRST AIRPLANE TO ENTER THE VATICAN CITY: THE MACHINE, DESTINED FOR MISSION WORK, WHICH HIS HOLINESS THE POPE BLESSED.

What is believed to be the first aeroplane to enter the Vatican city recently received the benediction of the Pope there. It is intended for the use of Roman Catholic missions in Africa. It has been baptised with the name "S. Pietro," and it is stated that it will have a pilot "in orders," one Father Schuler.



AN ERUPTION OF NATURAL GAS NEAR VIENNA: A COLUMN OF SMOKE TWO HUNDRED FEET HIGH.

For several days there continued an eruption of natural gas from a bore on the estate of the Europa Gas Company, in Ebersdorf, near Vienna. It burst stones and a column of smoke 200 feet into the air, rising the surrounding agricultural land and hiding villages in a pall of fog. On March 23 the boring tower collapsed under the bombardment of huge stones.



AN INDIAN PRINCE'S WEDDING: IMPOSING CELEBRATIONS FOR THE MARRIAGE OF THE JAM SAHIB OF NAWANAGAR, NEPHEW AND SUCCESSOR OF "RAJJI."

Corporal processions and ancient Indian ceremonies were included in the festivities for the wedding of the young Jam Sahib of Nawanagar to Princess Kancharakurva, of Sirohi State. Here it is seen the bridegroom, arrayed in brilliant wedding robes, driving by night on a richly caparisoned elephant through crowds of his subjects at Janmatar. The celebrations lasted through the first ten days of March, and ended at Sirohi, where the wedding ceremony was performed.

FOR THE JUBILEE PROCESSION TO ST. PAUL'S: ONE OF THE FAMOUS TEAM OF WINDSOR GREYS, WITH HIS JUBILEE MARKINGS.

When the King and Queen drive from Buckingham Palace to St. Paul's for the Silver Jubilee Thanksgiving Service on May 6, the royal carriage will be drawn, at a slow trot, by the famous team of Windsor greys. They are soon to be brought up to the Royal Mews. Here we show Greystone, one of the leaders, with the harness which he will carry in the Jubilee ceremony. The route to St. Paul's will include Piccadilly, Pall Mall and Trafalgar Square.

The World of the Theatre.

By J. T. GREIN.

THE VAGARIES OF SUCCESS.

THE departure of "Mrs. Nobby Clark," after a brief run at the Comedy; of "Glory Be—" from the Phoenix, and "The Ringmaster," from the Shaftesbury, after still shorter runs, taken in conjunction with the odd and seemingly persistent success of "Young England" makes self-evident the old saying that Dame Fortune is a fickle jade. For, whatever may be urged in explanation of the failures, they had at least merits both of writing and performance that provided some compensations for their disappointments. "Young England" succeeds in spite of itself, and its very futilities and embarrassments have been capitalised by the audience into a tremendous joke. A good laugh, however it is evoked, whether it be with the play or at it, is one of the keys we can be sure will open that tricky lock to the door of financial success. When to laugh becomes the vogue, and when the audience makes its own joke, then the play which provides the occasion has fortune for an ally. The audience at "Young England" amuses itself. So, in the final analysis, the joke is with the author, who has successfully shifted his responsibilities on to his public.

But success, in the truer and more abiding sense, though it cannot be exhaustively analysed, has always in itself qualities which can be discerned. Do we not remember the production of "The Beggar's Opera" at Hammersmith, and in that memorable production which drew all the town to the Lyric; in the suburbs we all recognised the touch of the master-producer's hand. It is not surprising, then, with such a success behind it, that the Beggars should decide to come to the heart of theatre-land. But this time at the Criterion, though it is described as "Sir Nigel Playfair's version," alas! the master is no longer there to direct. True, we have all the original and delightful Lovat Fraser settings and costumes, and the equally delightful arrangements and compositions of Frederick Austin; and yet somehow the show is the same and not the same. Something has gone out of it. To blame the cast would be to do them an injustice, for they all fill the familiar parts with more than competence, and both Miss Joan Collier as the pretty Polly and Miss Isabel Jeans as the attractive Lucy Lockit could hardly be bettered. It is the genius

Success ought to come to Mr. John Wyse's first essay in management at the Royalty, for he has produced there with a sensitive touch a particularly interesting and, in many respects, refreshingly unusual play, "Frolic Wind." This is an adaptation from Mr. Richard Oke's novel, and it is one of those rare instances where the expansiveness of the novel form has been translated into the stricter, concise form of a play without making it obvious that compression and selection have been at work.

Mr. Richard Pryce has done his work skilfully, and though he splits his action into a sequence of scenes, these episodes follow smoothly and develop naturally, so that the theme is not fragmentary. This is due to the patience and concentration at the opening, which is far less concerned with the story than with the characters. These are drawn with careful attention and firmly established, so that we are not only interested in them as individuals, but interested in their

fates. The story itself unfolds against the background of Pagnell Bois, their ancestral home. Here is Lady Damaris, proud, proper, and precise, always remembering the great people who have visited the house and always pursuing social lions with her invitations. Here is Lady Bernice, insipidly sentimental, sharing her sister's bigotries and finding solace in shallow fervours. Here is Lady Athaliah, who lives apart in a lonely watch-tower; odd, aggressive, half-mad yet terribly sane, suffering from none of her sisters' inhibitions; and here, too, is Lady Cleone, entirely mad—the tragic reminder of their tyranny in the name of propriety.

For this unfortunate sister once loved a groom, and, by a mocking trick of fate, the groom they banished to South Africa returns as a social lion, Sir Lothar Smith. And that same fate brought him again to Pagnell Bois, this time as a guest. Add to this gallery the mouse-like

charm of the unrecognised daughter of that affair, the bitter, vexatious spirit of an unloved woman, and the persuasive grace of a romantic lover, and you have a house-party of characters that command both interest and sympathy. The dialogue is alive and full of humorous revelation; the drama convinces because it is rooted in the characters; and the interpretation leaves nothing to be desired.

To watch Miss Henrietta Watson, Miss Nina Bouicault, Miss Mabel Terry-Lewis, and Miss Dorothy Holmes-Gore as the four sisters is to watch performances that to praise seems a poor word. The love-story which Miss Veronica Turleigh and Sir Basil Bartlett tell is delightfully intelligent, and Miss Fabia Drake as the soured novelist is brilliantly persuasive. In the last act Miss Martita Hunt, as a garrulous Countess, gets her opportunity to bring the narrative to its conclusion; and it is just here that the play cracks. The novel will not be hurried, but the tyranny of the clock forces the pace, with the result that the illusion goes. It is apparent the craftsman is trying to say too much and in too short a time. Still, it remains a play of unusual interest, unusually well played.

And now, to the Duchess, comes Mr. J. B. Priestley with another new play, "Cornelius," and the question is: Will his success hold? For, ever since he conquered the theatre with "Dangerous Corner," each succeeding play, "Laburnum Grove" and "Eden End," has added to his reputation as a playwright. For Mr. Priestley is a man of courage and faith. His instinct for the theatre is sure and he has not been content to repeat a success by pale imitation. Each play explores a new phase of life and depicts a new world of experience. That is why we go to see his work, keyed up with anticipation, and sure that, whatever, on reflection, we may find to criticise, there will be more and more to spare to prove the vitality of his creative mind. In this study of the world of money, this portrait of a business man, we have material that, dynamic and tragic as it is in Mr. Priestley's hands, is too often neglected in the theatre. Some queer tradition finds this *milieu* unprofitable. It is a challenge boldly thrown, for here we have a play touching life closely, a play that is not afraid of creating a mood and holding it—not dissipating it by idle chatter; a play full of character relief, of revealing observation, and with a story that grows naturally and logically. And the full-length portrait which Mr. Ralph Richardson gives, so full of colour and sympathy, and so rich in detail, affords that fine actor full scope for his gifts.

"Cornelius" is the web and woof of life itself. It is written with a craftsman's cunning and a dramatist's insight into motives. Call it comedy or tragedy or, better still, a tragi-comedy that has come to the Duchess, and because of its sincerity of purpose, its fidelity of character, and its excellence of interpretation, it is more than likely to win again the smile of that fickle jade, Dame Fortune.



"DRAKE" ON PLYMOUTH HOE: ENACTING THE GAME OF BOWLS BEFORE THE DEFEAT OF THE ARMADA, AN EPISODE THE PRODUCERS WISELY INCLUDE IN THE FILM, DESPITE THE QUESTION AS TO ITS LEGENDARY NATURE—MR. MATHESON LANG AS DRAKE.

There is no evidence that Drake's famous game of bowls on the Hoe was ever played; indeed, Mr. E. F. Benson has pointed out that, in the circumstances, Drake would have been insane to have delayed an instant in getting his ships out of Plymouth Sound. The characters seen here are (l. to r.) Sam Livesey as Sir George Sydenham; Jane Baxter as Elizabeth Sydenham; George Merritt as Tom Moone; Ian Fleming as Howard of Effingham; and Matheson Lang as Drake.



"FROLIC WIND," AT THE ROYALTY: THREE OF THE LADIES OF PAGNELL BOIS, LADY CLEONE JEUNE, LADY DAMARIS MOCQUE-STALLYON, AND LADY BEATRICE JEUNE (L. TO R.), FACED WITH THE SCANDAL WHICH IS BOUND TO FOLLOW THE DEATH OF THEIR FOURTH SISTER, LADY ATHALIAH.

"Frolic Wind," the new play by Richard Pryce, is based on Richard Oke's novel. It presents four old ladies who entertain social lions at Pagnell Bois—Lady Cleone (Dorothy Holmes-Gore), Lady Damaris (Mabel Terry-Lewis), Lady Bernice (Nina Bouicault), and Lady Athaliah. The atmosphere becomes electric when Sir Lothar Smith, the latest celebrity to be entertained, turns out to be Lot Smith, the groom with whom Lady Cleone had an unfortunate *affaire* many years before.

which cannot be pinned down in words and cannot be recaptured; the genius which brought subtlety and delicacy, the pristine quality of sophistication and the gossamer of sentiment, and gave them a precise balance which is no longer there. It remains entertaining because enough remains both to please by its own production and to awaken memories of a better.



THE FOURTH OF THE SISTERS, WHOSE DEATH PROVES THE OCCASION OF A SCANDAL AT PAGNELL BOIS: HENRIETTA WATSON AS LADY ATHALIAH, WHO SMOKES CIGARS AND LIVES IN A TOWER, AMID A COLLECTION OF CURIOUS OBJETS D'ART.

THE SPORT OF KINGS—TO BE ROYALLY HONoured ON SILVER JUBILEE DAY.



"AT THE STARTING-GATE."



"ALL OUT IN THE STRAIGHT."

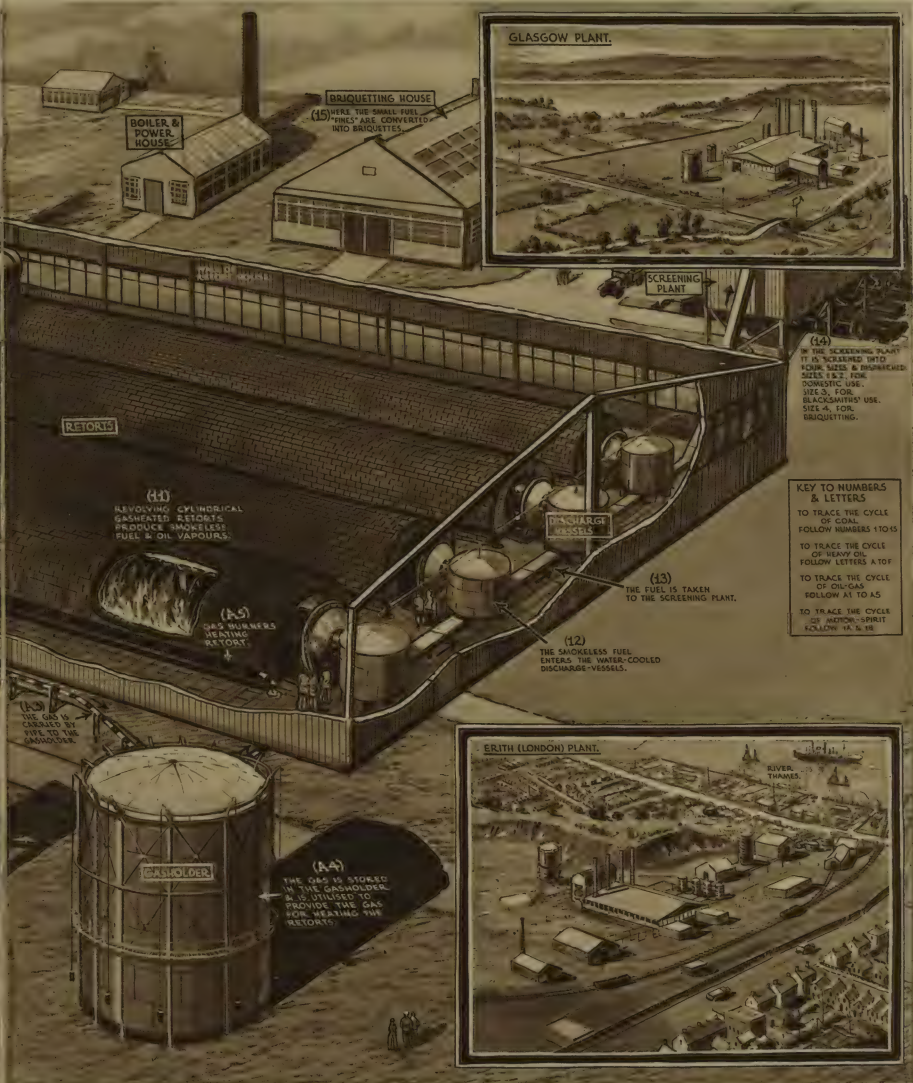
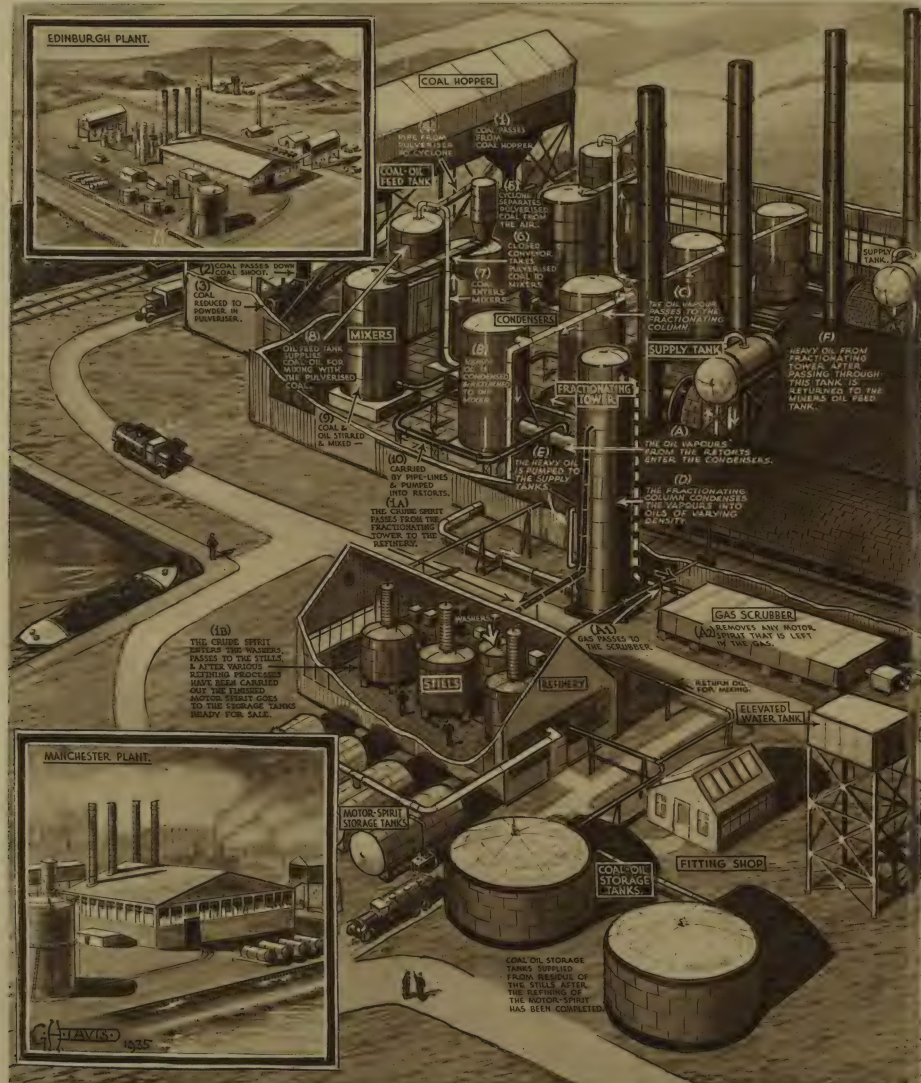
FLAT RACING—BY BLAMPIED.

In connection with the 1935 flat racing season, it may be recalled that the King's Silver Jubilee is to be celebrated by an additional meeting, to be held at Kempton Park on May 6. For a new race (for a plate of 1150 sovereigns), his

Majesty has given a piece of plate valued at £100. There are thirty-three acceptors for this event, and the King himself may win the prize, as his Slam is an acceptor. The usual Jubilee Meeting at Kempton Park will be held on May 10 and 11.

A NEW INDUSTRY OF NATIONAL IMPORTANCE: PRODUCTION OF MOTOR SPIRIT AND SMOKELESS FUEL FROM BRITISH COAL.

Drawn by our Special Artist, G. H. Davis, from Data Supplied by the National Coke and Oil Company, Ltd.



FRESH HOPE FOR BRITISH COAL-MINES AND A GUARANTEE OF NATIONAL SECURITY REGARDING PLANTS FOR WORKING THE CANNOCK PROCESS, ESTIMATED TO CONSUME ANNUALLY 225,000

The large illustration above shows the first double-unit plant of the National Coke and Oil Company, Ltd., now nearing completion at Tipton (Birmingham). The center drawings show the proposed layout of the Erith (London), Trafford Park (Manchester), Edinburgh, and Glasgow Plants. The Erith Plant will be completed approximately one month after the opening of the Tipton Plant. The developing of the Cannock Process and the launching of this programme has been entirely carried through by Mr. W. B. Milford and Mr. E. W. Brocklebank, assisted by a group of well-known business men and several prominent scientific advisers. Four years' research was necessary before the first single-unit plant of two retorts was

completed at Cannock, Staffordshire. This plant was run continuously during 1934 (except for periods of experimental observation) with such success that the above programme was fully warranted. The Cannock Process uses approximately 50 per cent. coal fines, 44 per cent. coal oil (obtained in the process), and 31 per cent. creosote; thus all raw materials are obtained from our coal-mines or our oil industry. The coal is pulverised and then dispersed in the oil to form a free-flowing mixture. This coal-oil mixture is then subjected to distillation. The course of the coal-oil mixture throughout the entire operation can easily be followed by reference to the letters and numbers in the above diagrammatic drawing. The

PETROL SUPPLIES: AN ECONOMICAL METHOD OF UTILISING OUR GREATEST NATURAL RESOURCE—TONS OF COAL FINES AND PRODUCE NEARLY 31 MILLION GALLONS OF MOTOR SPIRIT.

passing of the British Hydrocarbon Oil 'Production Act, 1934, by the National Government has greatly aided the enterprise. The five plants which should be completed during 1935 will consume annually 225,000 tons of coal fines, and give an output of 3,437,500 gallons of motor spirit and 175,000 tons of smokeless fuel. Of outstanding importance is the fact that a unit as illustrated above, treating 150 tons of coal per day, can be constructed at a cost, exclusive of land, of approximately £40,000. The Cannock Process is thus within the financial reach of any coal-mine desiring to convert its coal fines into motor spirit and smokeless fuel, any town desiring to avoid the smoke nuisance, or any country requiring an

independent supply of home-produced motor spirit and smokeless fuel. Such a unit can be constructed in three to four months, so that at a minimum of cost many plants could be erected quickly throughout the country. This achievement is of national importance, as an adequate number of such units would go far to solve the problem of the coal-mining industry, which has suffered so much in recent years, and to guarantee the security of the nation, so far as motor spirit supplies are concerned. At Tipton, where the housing problem is particularly acute, the National Coke and Oil Company have made plans for a garden suburb on most modern lines for the housing of its employees.



A NEOLITHIC STONE IMPLEMENT "FACTORY," NEAR QEIQUB, IN THE LIBYAN DESERT: ARTEFACTS SUCH AS HAMMERS, GRINDERS, SCRAPERS, KNIVES, DRILLS, SPEAR-HEADS AND ARROW-HEADS.

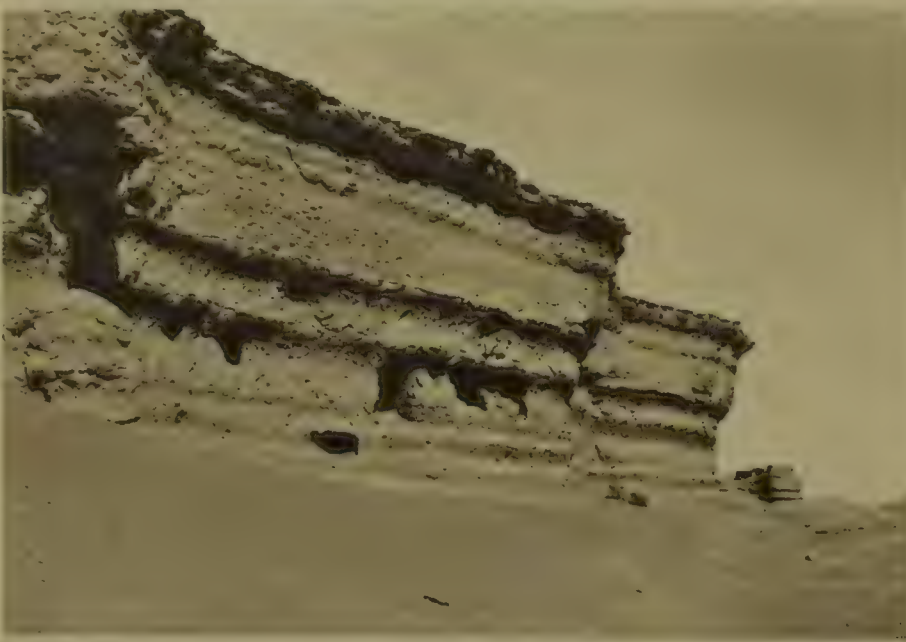


A CURIOUS FORMATION DUE TO WIND ACTION: AN ERODED MASS OF LIMESTONE ABOVE AN OLD LAKE-BED NEAR WILLIAMS PASS, QSABIYA, WHERE MOST OF THE STONE IMPLEMENTS WERE FOUND.

STONE AGE MAN IN THE REMOTE LIBYAN DESERT: VESTIGES OF PREHISTORIC FLINT-FACTORIES, CAVE-DWELLINGS, ROCK-TOMBS, AND FIRE-PLACES IN LITTLE-KNOWN OASES.

PHOTOGRAPHS BY DR. H. MAURER.
DESCRIPTION BY DR. MAURER AND
MR. ANTHONY DE COSSON, AUTHOR
OF "MAREOTIS."

(ON THE RIGHT)
THE EASTERN
LAKE AT
BAHREIN, WITH
ITS DECAYING
PALM-TREES:
A PICTURESQUE
VIEW THROUGH
THE DROOPING
FOLIAGE AT A
REMOTE OASIS
IN THE LIBYAN
DESERT, ON THE
BANKS OF A
LAKE FRINGED
WITH REEDS,
DATE-PALMS,
AND TAMARISK
TREES, WHICH
ARE STIFLED
BY THE EVER-
ENCROACHING
SAND-DUNES.



CAVE-DWELLINGS AT NUEMISA, WHERE A SCARP IS DESCRIBED AS "HONEYCOMBED WITH TOMBS": A STRIKING EXAMPLE OF THE "ARCHITECTURAL" CHARACTER OF THE HILLS IN THIS REGION.



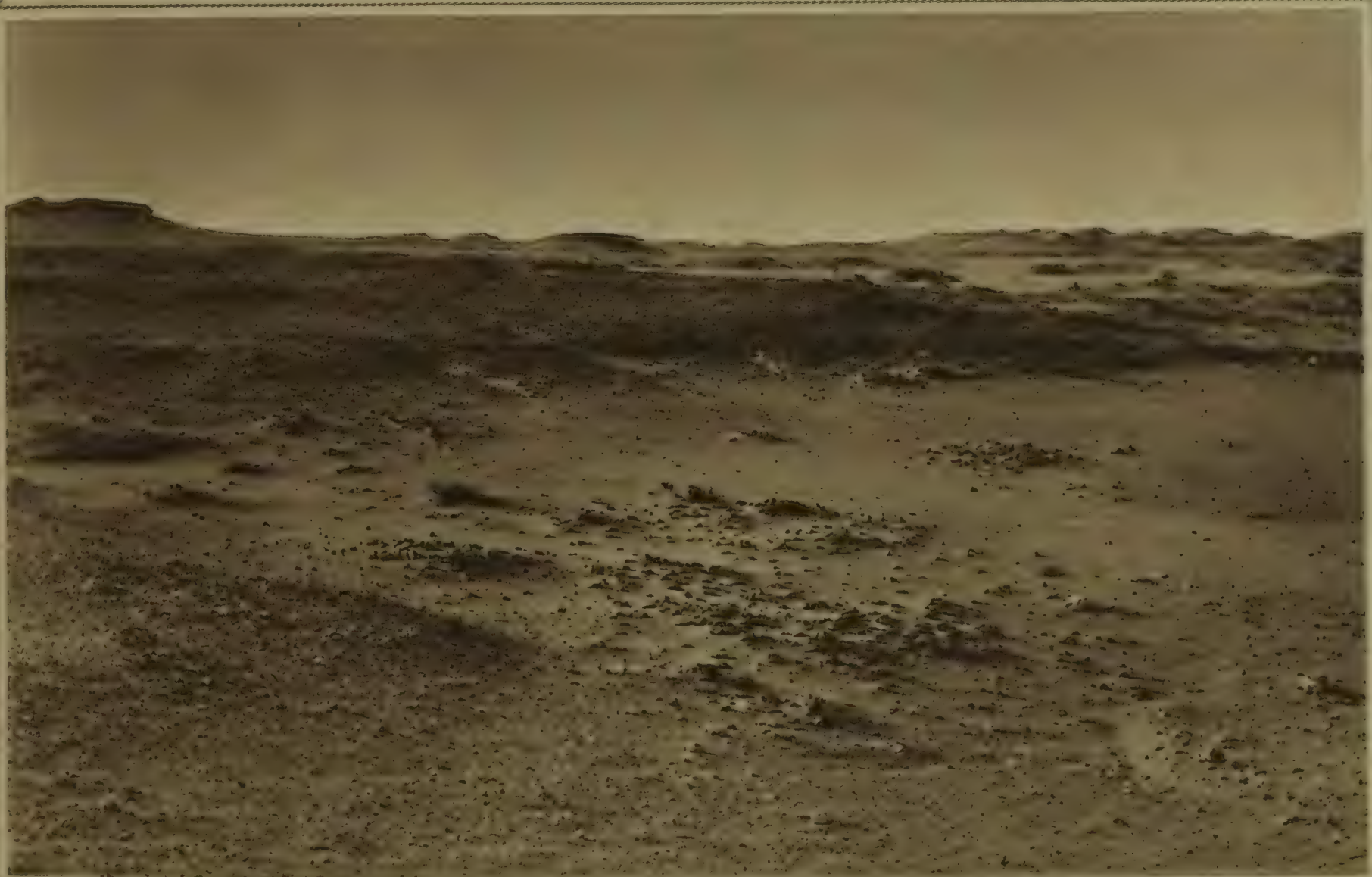
A ROCK-TOMB FOUND IN THE BAHREIN OASIS: A MEGALITHIC TYPE OF TRILITHON DOORWAY, APPARENTLY BUILT-UP WITHIN AN APERTURE IN THE ROCK—SHOWING BONES LEANT AGAINST A SIDE-PILLAR.

These photographs illustrate a recent expedition by motor-car, from Marsa Matruh (on the North African coast, some 150 miles west of Alexandria) to the little-known oases of Bahrein, Nuemisa, Sitra, and Qsabiya, far south in the Libyan Desert. "The Gebel Bahrein" (we read in an accompanying article) "rises to 146 metres (about 475 ft.). The lakes are considerably below sea-level. The Oasis of Bahrein is now uninhabited, but in prehistoric times it was the home of cave-dwellers, and later of a Libyan people who buried their dead in these caves, and chiselled other more finished

tombs in the same rock strata. The eastern lake is a wild, deserted place, with the dunes ever encroaching on its southern border and stifling the date-palms and tamarisk trees. Proceeding eastwards we came to the scarp above Nuemisa el Sharkiya, honey-combed with tombs apparently untouched, being encumbered with sand. Later, west of Siwa, we examined several of the rock tombs which formerly composed the Ammonite Necropolis. Fragments of skeletons are often seen near them. The neolithic race which cut these tombs must have occupied a large area of Libya, as similar tombs



THE SITRA DEPRESSION AND ITS NORTHERN SCARP: A PLACE WHERE, CURIOUSLY ENOUGH, THERE WAS NO TRACE OF ROCK-TOMBS OF THE TYPE FOUND AT BAHRFIN, NUEMISA, SIWA, AND AREG, AND ALSO IN CYRENAICA—AFFORDING EVIDENCE OF NEOLITHIC SETTLEMENTS OVER A LARGE AREA OF LIBYA.



"OLD FIRE-PLACES OF THE LIBYAN STONE AGE MEN": TYPICAL EXAMPLES OF THE CIRCULAR MOUNDS OF BURNT STONES FOUND AT QSABIYA AND ELSEWHERE IN THE DESERT, REPRESENTING THE ANCIENT CAMP-FIRES OF PREHISTORIC SETTLEMENTS, IN THE NEIGHBOURHOOD OF WHICH THE BEST SPECIMENS OF STONE IMPLEMENTS WERE USUALLY OBTAINED.

occur in Nuemisa, Bahrein, Areg, Siwa, and even in Cyrenalca. Strangely enough, no trace of them was found in the large depression of Sitra, only forty kilometres east of Nuemisa. Not far from the Ammonite Necropolis extend the many clay-pans. In these vast depressions—usually dried-up lake-beds—we collected many fine specimens of palæolithic and neolithic stone implements. The best specimens were usually near circular mounds of burnt stones, the old fire-places of the Libyan Stone Age men. Our surface search yielded stone hammers, grinders, scrapers, knives, spear- and arrow-

heads, and a very fine type of drill. Two actual 'factory' sites were discovered. Above Lake Qeiquub, again, we found stone implements. Just south of Qeiquub are the famous 'singing' sand-dunes, guarding Lake Qsabiya, with its mysterious island, where, according to legend, the sword and seal of Mahomet are guarded in a temple. We saw the lake and the islet from Gebel Qeiquub, but no trace of a temple was visible. Gebel Qeiquub is nearly covered with flint. The material used by the Stone Age men in this large depression must have been furnished by this mountain."

A PAGE FOR COLLECTORS.

EARLY DRESDEN FIGURES: A FAMOUS COLLECTION.

By FRANK DAVIS.

influence (mainly French) had begun to change the character of the production. He has endeavoured to bring together the several "sets" of figures which were made in and about the years 1745-50. He has excluded all the many personages drawn from the stage, so that the collection is composed entirely of types—idealised, of course, but reasonably truthful—from the workaday world. The result is something of very great distinction indeed, and provides a remarkable opportunity of seeing just what Meissen was able to accomplish before it became commercialised, as it inevitably did towards the end of the century.

The term "Dresden Shepherdess" has passed into a proverb, as meaning something compounded of simpering prettiness. A study of this collection should help to dispel this sentimental notion. It is true that the products of the factory were never remarkable for that sort of grave repose which is so characteristic a feature of the early Chinese pottery figures of the sixth to the ninth century

A.D., or, to a lesser degree, of Tanagra figurines, but they are by no means restricted either in subject or manner to delicately arch young women. There is, for example, an interesting set of Saxon silver-miners, carrying picks, hods, etc., in their black gala dress; a woman larding the carcass of a hare; a chef holding a ham; and a drunken fisherman. The manner inevitably reminds one of Watteau—and, indeed, the majority are echoes of French engravings—the subject is reasonably close to earth.

The earliest and most famous of the figures is that of the Tyrolean dancing pair, modelled by Eberlein in 1735 (Fig. 1). Some measure of its popularity is provided by the series of later copies, five in number, which form one of the most interesting groups in the collection. One, made at Bow in 1760, is illustrated here (Fig. 1, right), the other four being from

Meissen (1740), by Kaendler, Chelsea (1753), Canton (1770), and Duesbury's Derby (1756). The comparative inferiority of the English production is obvious.

All the Dresden figures of the collection are by three men, Eberlein, Reinicke, and Kaendler—and the greatest of these is Kaendler, who joined the staff of the factory in 1731. The owner, with pardonable enthusiasm, calls Kaendler "the greatest plastic modeller of all time," which, if the last two words are to be taken literally, seems a trifle hard on a thousand and one anonymous Greeks and Chinese who have some claim to a high place among the major worthies of their most ancient craft. However, as far as eighteenth-century Europe is concerned, not many will care to grudge Kaendler his position, if only for his inventiveness, exuberance, and extraordinary understanding of what this very difficult medium can bear.

In view of present-day political theory in Germany, it is doubly interesting to note that two sets of figures are wholly based upon French engravings. Lord Fisher points out that the set of "Criers" is derived from drawings by the French sculptor Edmé Bouchardon, engraved by his friend, le Comte de Caylus, between 1737 and 1746, and called "*Études prises dans le bas Peuple, ou Les Cris de Paris*." The sixty original drawings in red chalk and the engravings can be seen in the Print Room of the British Museum. Another delightful set—National Types, including, for example, a Crimean Tartar and a Bulgarian Maiden—is from the engravings published in Paris in 1712-13 after drawings made to the order of M. le Comte de Ferriol, French Ambassador to

the Sublime Porte in 1707-08. This easy and sensible borrowing of good ideas from outside sources is characteristic of the eighteenth century: it has been left to the twentieth to develop national self-consciousness to extremes of fatuity. I hear that more than one German provincial museum

in the past year has given up a first-class Dutch seventeenth-century landscape in exchange for a German painting of no aesthetic quality whatever.

Some of these figures have recently experienced all the excitement of the best detective fiction. Burglars must be, on the whole, an extraordinarily unintelligent species: they will run incredible risks to steal a gold snuff-box whose value as a work of art is £500, and whose gold content is £2. The thing will be known to everyone in the world, and be completely unsaleable: their only hope will be to find it and claim the reward which is certain to be offered. This is what happened to Fig. 1 and its Chelsea copy in

1933: these two figures and some others were missing one night—and appeared five months later under a haystack beside the lawn at Kilverstone Hall. The reward was duly claimed—and, I understand, was not paid. I hope young and earnest burglars, who wish to rise in their ancient profession, make a habit of reading this page every week: if they study the illustrations with attention, they should soon learn what is too dangerous to steal.

The deliberately restricted range of this collection is, of course, one of its many virtues: it is only reasonable to



BY an odd chance, current events have brought to this page in consecutive weeks examples from the three main categories of the ceramics of the world—first Greek, then Chinese, and now the porcelain of eighteenth-century Europe. This time the illustrations are from the carefully chosen collection of Meissen figures formed by Lord Fisher. They are on loan at the new galleries of Albert Amor, Ltd., at 15, King Street, St. James's, in aid of the Waifs and Strays Society.

The factory at Meissen, near Dresden, was founded in 1710, under the patronage of Augustus the Strong, Elector of Saxony, whose tame alchemist—adjective and



1. ONE OF THE EARLIEST AND MOST POPULAR OF MEISSEN FIGURES: "THE TYROLESE DANCING PAIR," MODELLED BY EBERLEIN IN 1735 (LEFT); AND A BOW COPY (1760)—BOTH FROM THE COLLECTION OF MEISSEN PORCELAIN BELONGING TO LORD FISHER, NOW ON EXHIBITION IN LONDON.

Reproductions by Courtesy of Messrs. Albert Amor, King Street, St. James's.

noun are used of set purpose to express the relationship of Prince and potter—was Böttger, discoverer of the method of making true porcelain comparable to that imported from China. The fame of the wonderful new invention spread all over Europe, and no princeling's Court was complete without its porcelain manufactory. This great Saxon enterprise—which is still in existence—rapidly became the model for all other similar establishments; its pieces and even its marks were copied everywhere, and more than forty years after its foundation we can read the following in the *London Magazine* (1753)—

This fabrick is daily increasing in reputation and is carried to all the courts of Europe: even the Turks come from Constantinople to purchase it, and the rarest pieces that are made are carried thither to embellish the Grand Seignior's and his great officers' homes and seraglios.

An amusing sidelight upon the different tastes of two monarchs is provided by two documents that are preserved in the Dresden archives—they belong to the year 1717, and record the purchase of soldiers from Augustus by the King of Prussia. The price agreed upon was 150 pieces of china, which were duly added to the great collection in the Saxon capital, where the array of Khangsi blue and white, imported direct from the Far East, remains the finest accumulation of its kind in Europe to this day.

In gathering together this collection—a task which has obviously been performed with rare taste and judgment—the owner has kept before him three main considerations. He has limited himself severely to the years previous to 1750—that is, he has kept his interests severely within the bounds of the original inspiration of the factory, before foreign



2. THE VERY QUINTESENCE OF THE EIGHTEENTH CENTURY: A COOPER; FROM A SET, MODELLED BY KAENDLER IN ABOUT 1750, SHOWING COURTIERS MASQUERADING AS TRADESMEN AT A BALL.



3. THE GREAT KAENDLER'S BRILLIANT SUCCESS IN RENDERING A COMPARATIVELY PROSAIC SUBJECT IN PORCELAIN: A SAXON SILVER-MINER IN GALA DRESS; IN THE FISHER COLLECTION. (1749.)



4. A MEISSEN SAVOYARDE WITH HER TWO CHILDREN: A GROUP MODELLED IN MASTERLY FASHION BY THE FAMOUS KAENDLER IN 1744; IN THE FISHER COLLECTION.

point out that a similar high standard of technical achievement is to be found in the other products of the factory in its early days, notably in the series of statuettes of stage personages and in the varied series of animals, both of which types were seen to advantage at the exhibition in aid of the Great Northern Hospital at Sir Philip Sassoon's house last year. I should add, perhaps, that the expression "in aid of" used at the beginning of this article implies not an entrance fee, but a discreet collecting-box—this is, in short, an informal affair, but one which can be heartily commended, both for the high quality of the exhibits and for the cause which it will benefit.



"ALTHEA PRAYING FOR THE DEATH OF HER SON, MELEAGER" (ILIAD IX., 57):
A DRAWING IN BISTRE AND WASH. (12 IN. BY 16½ IN.)



"THE TOILET": A PENCIL AND WASH DRAWING WITH WATER-COLOUR, FROM
THE COLLECTION OF DR. JOHN PERCY. (17½ IN. BY 11½ IN.)

One of the most interesting and original of artists who have achieved fame in this country is represented in the current exhibition (March and April) of Paintings and Drawings by Henry Fuseli, R.A. (1741-1825), at Mr. R. E. A. Wilson's Galleries in Ryder Street. Johann Heinrich Fuessli was born at Zurich, in Switzerland, and at various times adapted the spelling of his name to the custom of the country where he was living. In his early years he received little art training, and had many other interests. He came to England first in 1763, and again in 1767, when Sir Joshua Reynolds, on seeing his drawings, urged him to become a painter. In 1769 he left for a tour in Italy, and spent eight years in Rome. While there, he sent works to the Royal Academy, and in 1779 he settled in London. In 1781 his picture, "The Nightmare," exhibited at the Academy, made his reputation. He was elected A.R.A. in 1788, and R.A. in 1790. In 1799 he became Professor of Painting at the Academy,

FROM THE EXHIBITION OF PAINTINGS AND DRAWINGS BY H. FUSELI, R.A., AT 24, RYDER STREET, ST. JAMES'S. BY COURTESY OF MR. R. E. A. WILSON.

THE R.A. WHO FOUND BLAKE "GOOD TO STEAL FROM": HENRY FUSELI—A LONDON EXHIBITION RECALLING A STRANGE GENIUS.



"MRS. SIDDONS IN THE CHARACTER OF LADY MACBETH": A PAINTING EXHIBITED
AT THE ROYAL ACADEMY, 1802. (40 IN. BY 50 IN.)



"THE CAPTIVE": A PAINTING BY THE ARTIST WHO SAID, "HANG NATURE! SHE ALWAYS
PUTS ME OUT." (26 IN. BY 21½ IN.)

and in 1804 succeeded Richard Wilson as Keeper. He was devoted to Shakespeare, who inspired much of his best work (including "Titania and Bottom," now in the National Gallery). The "Dictionary of National Biography" observes: "The artist most akin to him was William Blake (1757-1827), who engraved some of his drawings; Blake owed a great deal to the friendship of Fuseli." Regarding Blake's designs for "Blair's Grave," the same authority recalls: "Fuseli, always a warm friend of Blake (paying him the naïve tribute of remarking that 'he was d—d good to steal from'), wrote a laudatory notice of the designs for the preface." A note in the present exhibition catalogue says: "It is a strange (and not always agreeable) spirit which pervades Fuseli's work, unique as it is in the art of his age. Whilst many of his contemporaries were occupied by experiments with light and technique and study of Nature, he . . . disliked Nature. 'Hang Nature!' he said. 'She always puts me out.'"

A WINDOW ON THE WORLD: TOPICAL MATTERS, MILITARY AND CIVIL.



ITALIAN TANKS EXERCISING AT THE FAMOUS TOR DI QUINTO CAVALRY SCHOOL: DESCENDING THE VERY SLOPE USED BY THE HORSEMEN SEEN ON A DOUBLE-PAGE IN THIS ISSUE.

As noted on a double-page elsewhere in this issue, H.R.H. the Princess of Piedmont and Signor Mussolini recently witnessed a display of riding by the famous Tor di Quinto Cavalry School; also a series of exercises by Tanks, a number of them carried out on the slopes used by the cavalry. A phase of the Tank exercises is seen in our illustration, and the Tanks are seen coming down the same slope as the horses on the double-page.



ANTI-GAS MEASURES IN THE BRITISH ARMY: A DEMONSTRATION OF UNDRRESSING A MUSTARD GAS CASUALTY, FOR THE BENEFIT OF FUTURE GAS INSTRUCTORS.

Our photograph, taken at the anti-gas school at Winterbourne Gunner, near Salisbury, shows the process of undressing a mustard gas "case." Mustard gas, besides affecting the lungs, burns and blisters the skin; in this case the effects of contamination were, of course, represented by a harmless composition. The man's clothes are removed and placed in bins containing a neutralising substance; and the man is then taken into the hut and given a neutralising spray-bath.



HAMMERING A GOLDEN RIVET IN THE KEEL OF THE FUTURE "BROOKLYN": THE CEREMONIAL LAYING DOWN OF A NEW U.S. 10,000-TON TREATY CRUISER. A golden rivet was hammered into the keel of the new U.S. 10,000-ton cruiser "Brooklyn" during the recent keel-laying ceremonies at Brooklyn Navy Yard. It is stated that the ship will probably be commissioned in three years' time. She is one of four cruisers which were ordered under the Emergency Programme of 1933; and may be considered as a reply to the Japanese "Mogami."



JUBILEE'S LITTLE HALF-BROTHER: ADAM, THE FIRST CHIMPANZEE BORN IN ENGLAND, HAS A WALKING LESSON WITH HIS MOTHER AT THE CLIFTON "ZOO."

The first chimpanzee ever born in England was Adam, who came into the world at the Clifton "Zoo" last May. His mother is Betty and his father Koko, who also belongs to the Clifton "Zoo." Koko is the father of Jubilee, the infant who is such a centre of interest at the London "Zoo" at the moment, and is seen on pages 514 and 515.



THE NEW AUTOMATIC TIME-TABLE AT VICTORIA STATION: A DEVICE FROM WHICH INFORMATION ABOUT TRAINS IS OBTAINED BY PRESSING ONE OF THE KEYS.

A new kind of time-table was recently installed at Victoria Station. It is a cabinet with a brightly illuminated window at eye-level, and four rows of keys below. Inside the window is a list of the stations served by the Southern Railway from Victoria, each station being numbered. When the key bearing the corresponding number is pressed, a printed card comes into view giving the full service of trains between Victoria and the station concerned.



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SCENES OF A MECCA PILGRIMAGE.

(Continued from Page 513.)

The 10th, 11th, and 12th of Zul Hajjah are termed "Iyamat-el-tashriq," "the days of flesh-drying," because during these days the poor pilgrims dry the flesh of the slaughtered beasts as a provision for their homeward journey. Every pilgrim must in these days sacrifice a healthy animal of some sort, a sheep or a goat generally being chosen.

I myself, for my party and for those Indians who had sent money from India for a certain number of sheep to be sacrificed for them, had about eighty animals slaughtered. Out of this whole lot I brought only one sheep's flesh to my residence, and the rest was distributed to the poor. About a million animals are sacrificed annually during these three days. In the first place, it is meant to help the poor shepherds of Arabia, who have no other means of living; and secondly, it ensures provisions for all on the days of festivals.

In photograph 3 are seen two large boulders. Between these stones, tradition tells, Abraham laid his son Isaac for sacrifice, so that he could not make free movements. This place, known as Majjar-el-Khabsch, is shown in the picture, where three Indians are seen on the right, busy in prayers, with two young Meccans on the left, dressed in their usual garb. The one on the left has his provisions inside his blouse, which therefore is seen bulging; the other carries a water-bottle suspended on a leather strap from his left shoulder. The man with the black cap, putting his hands to his ears, is about to begin his "two-bow prayers," usually offered here by every pilgrim. To commemorate Abraham's sacrifice, on the festival day of Ied-ed-Zuha, Moslems throughout the world, who can afford it, celebrate the occasion by some sacrifice.

Close to the base of the mountain encircling Mina stands a mosque called Masjid-el-Khaif, as seen in photograph 4. It has two minarets; in the centre of the open quadrangle, surrounded on all sides by a wall about 10 ft. high, lies a small dome which covers the spot where the prophet Mohamed used to pray. Beside this stands a small minaret, a round narrow staircase leading to its top, where stands the muezzin—"he who calls the devotees for prayers"—whose office it is to announce the exact time when a particular prayer is due. The other minaret, which is still higher, surmounts the main gate in the northern wall. The eastern wall has also a small entrance. Except during the season, the mosque is kept closed. It is said that in this mosque about 100,000 different prophets have offered their prayers. There is a tradition that Adam lies buried here, his head being at one end of the long wall, and his feet at the other.

The ceremony of Omra, the "visitation," or "lesser pilgrimage," is performed by everybody entering Mecca

(non-Moslems are not allowed to enter the city's boundaries), at any season, day, or time suitable to the particular person. This pilgrimage consists of Tawaf (the compassing of Kaaba) in ihram (pilgrim costume), then a visit to a place about six miles from Mecca, passing through two pillars, entering Masjid-el-Ayesha (a mosque named after the wife of the Prophet Mohamed, Ayesha, who performed the first Omra in the year 10 A.H.), offering two-bow prayers, returning to Mecca, performing El-Say and getting one's head shaved.

A few glimpses of daily life at Mecca may be added in conclusion. Besides Masjid-el-Haram, there are also other mosques in the city, among them being Masjid Hamza. It is a stone building open on its western side, with a flat roof and surmounted by minarets. Those who live near the mosque and have no time to go to Haram, which is about a mile from this place, say their daily prayers here together. Here I saw a water-carrier conveying water in ordinary kerosene tins, which are very cheap in Mecca. Arabian horses, so much spoken of in the world, are very rarely seen here. Riding and the transport of loads are done on donkeys and camels.

Lying before the Masjid Hamza mosque when I visited it were three chairs with low backs, but higher seats than those generally used in Europe. Between the chairs stood a table for keeping clay water-bottles cool in the open air. On the chairs lay small tables used for serving coffee. At that time of the day the chairs were empty, because there was sun on that side, and the people were sitting inside the coffee-house on the other side of the road. Again in the afternoon they would shift to this side and sit in the open air. The shade is of great importance in a hot country like Arabia. It is certainly an interesting fact that one never sees anyone smoking in Meccan cafés. Though Moslem law has no strict ordinance against smoking, it does not encourage it, and, on account of its being detrimental to public health, it is prohibited by a Government rule in cafés and other public places in Mecca.

On June 14, 1931, I left Jeddah for India, my home country, travelling in my Arabic dress because my parents liked it best. Strange was the effect that it worked on my countrymen; in the train and on the way, the people whom I met rushed up to me, welcomed me very heartily, and insisted on kissing my hands, taking me to be an Arab—a race which they respect very highly. Anyone who spoke Arabic at once offered me his services as a guide, to accompany me for a little distance, and showed me the same kind of hospitality that one receives in Vienna, whose inhabitants, knowing that somebody is a stranger, do their best to make his stay as comfortable as possible. After my arrival in India I was given very high credit, particularly for having performed the Hajj twice at so young an age, because generally Hajj is performed by old people who want to wash away their sins.

"CORNELIUS," AT THE DUCHESS.

MR. J. B. PRIESTLEY'S play is rich in character, but, for one so full of drama, curiously lacking in action. The setting is a merchant's office in Holborn. To save the firm from bankruptcy, the senior partner is visiting customers in the North, hoping to secure orders. The staff consists of the head clerk, a contented enough man, who finds food for his imagination in regarding figures as being as full of character as human beings. A rich performance, this, by Mr. James Harcourt. Excellent is Miss Ann Wilton, as a competent but plain secretary, who conceals an affection for the junior partner. Mr. Tom Gill gives a neat sketch of a discontented office boy; while Miss Victoria Hopper contributes a brief study of a pretty, outspoken typist with whom the junior partner falls in love. There is a bitter, depressing humour in the intrusion of a series of canvassers touting for orders—the starving ex-officer anxious to sell stationery; the man selling paper towels; a hard, highly coloured young woman who sells shaving soap. All these sketches are gloomily true to life. Mr. Ralph Richardson gives an admirable performance as a forceful, but only moderately competent, business man; he has humour and authority, but appears to lack interest in his business. His best scene is his outburst against a crowd of waiting creditors. Mr. Harcourt Williams gets a touch of horror into the return of the senior partner driven mad by his worries. His vague account of the imaginary spies who thwarted his every action during his trip was a noteworthy piece of work. The third act, after his suicide and the bankruptcy of the firm, strangely enough strikes a less gloomy note. Perhaps for the reason that the depths of depression have been plumbed and the experienced playgoer is looking forward to the happy ending. The happy ending comes, but not the one expected. The pretty typist remains loyal to her sweetheart, in spite of the fact that he is an admitted swindler. Mr. Cornelius contemplates suicide for a moment; then, hurling the office ledger through the ground-glass window of the door, stalks out to carve a new career. A fine play, well acted, but not for those in search of light entertainment.



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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

NORTHERN motorists are being entertained by a series of Ford Motor Exhibitions during the next few weeks, taking place at Newcastle-on-Tyne,



A NEW SUNBEAM FOR THE DUKE OF GLOUCESTER: A SIX-CYLINDER MODEL WITH ENCLOSED LIMOUSINE COACHWORK.

Leeds, and Glasgow. The Newcastle exhibition was opened on March 20, by the Lord Mayor of that city, and was held in the Drill Hall, St. Mary's Place. There a large number of dealers from Durham and Northumberland had stalls, while the exhibits included the range of latest Ford passenger cars, with the new "V-8" and the *de-luxe* Ford as prominent features. Besides cars with many different styles of coachwork to tempt visitors to the exhibition to place orders, the display included commercial Ford vehicles of many different types, farm-tractors, and industrial power plants. A further attraction was a free film show and working demonstrations of various units. Glasgow's Ford exhibition was at the Maclelland Galleries, on March 26 to 30, while the Leeds show takes place from April 3 to 6, in the Drill Hall, Fenton

Street. These exhibitions are all on similar attractive lines, giving the public an excellent idea of the wide uses made of Ford products.

Now that all motorists taking out their first driving licence have to prove their fitness and knowledge by passing a driving test, it is not surprising to find that quite a number of aids to help a candidate to satisfy the examiner have been published. "How to Pass the Driving Test," by H. E. Symons, and published by Lovat Dickson and Thompson, Ltd., London, at two shillings, is well worth that small sum to every driver for the useful instructions it provides, with helpful illustrations to the text. As the author remarks in the preface: "This little book, originally written as a text-book for the use of pupils at the British

School of Motoring, is intended to help the thousands who have learned to drive since the introduction of driving tests and now have to pass a test of their fitness to hold a driving licence."

I am sure any motorist mastering the advice and precepts given in this book will not get "ploughed"; yet no amount of book learning can take the place of practical instruction in the handling of a car. Combine the two—theory and practice—and with

Mr. Symons' book to aid the novice, passing the test should be easy!

Brooklands held a very successful opening meeting of the motor-racing season on Saturday, March 16. So well contested were the eight events on the programme that old habitués remarked at its conclusion that they had never seen better racing on any previous occasion. If the attendance was not large, at any rate it was very select, many notable peers being present, besides the usual crowd of speed enthusiasts. One might say it was a ladies' day, as the sun shone most of the afternoon, and no rain fell until racing

(Continued overleaf.)



A ROOM OF INTEREST TO ALL PHILATELISTS: THE LIBRARY OF MR. C. WHITFIELD KING, OF MORPETH HOUSE, IPSWICH, THE WALLS OF WHICH ARE COVERED WITH 49,542 UNUSED POSTAGE STAMPS IN DISTINCTIVE PATTERNS.

The stamps used for the decoration of Mr. Whitfield King's library are issues from Argentine, Samoa, Bergedorf, Lübeck, Hanover, Serbia, Cuba, Roman States, Philippine Islands, Alsace and Lorraine, Sardinia, together with sixteen English sixpenny stamps—all unused except the latter. Later one of the bookcases was moved and 5474 more stamps were employed to cover the space. The total face-value of the stamps is over £750.



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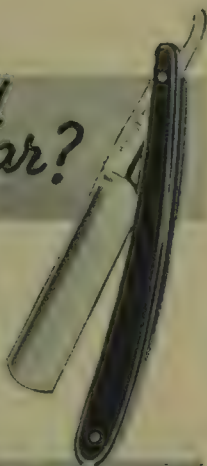
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Continued.] had finished. Sir Herbert Austin's famous racing supercharged "Seven" provided a great thrill when Driscoll, its driver, skidded coming out of the fork turn in one of the mountain races, narrowly escaping

disaster by inches only, from charging another of the competing cars. This Austin is one of the older racing cars, as the new team of supercharged Austin racers are not due to make their first bow to the public until the Easter Monday Bank Holiday meeting at Brooklands. These, if rumour can be trusted, are reported to have a marvellous turn of speed, much swifter than the present "needle" Austin car, which can exceed 100 miles an hour. Miss Evans drove her supercharged M.G. "Midget," to win one of the short handicaps, at over 101 miles an hour, which reveals the ability of the automobile technician to produce flying marvels out of 8-h.p. rated motors. Yet it was an old 30-98-h.p. Vauxhall engine, fitted in a Sunbeam chassis by Mr. A. G. Bainton, styled the "Bainton Special," which was the hero of the meeting, winning two races, a short and a long handicap, the latter at a speed of 104.26 miles per hour, the fastest-run race of the day. Another veteran, which also gave a fine display of speed, was the six-cylinder, 6½-litre Bentley, driven by R. R. K. Marker. It provided one of the most spectacular finishes ever seen at any meeting in the Second New Haw Short Handicap race of about 6½ miles, aided by Mr. C. G. H. Dunham's six-cylinder Alvis and Miss Evans's M.G. The last-named won by a short length, with one length dividing the Alvis and the Bentley. The Bentley chased these round the track, and, if the race had been another hundred yards longer, would have won, as Marker nearly caught the pair of them in the last 250 yards, but could not quite manage it. Both the Alvis and the Bentley deserved full marks with the winner for providing one of the most excitingly close races yet witnessed on any motor course. As all these meet again on Easter Monday, I should think there will be a very large crowd of visitors on that day to Brooklands to witness another splendid "dog fight." Every motorist who can manage to go should be present, as it will be a sight well worth seeing.

More comfort is now provided for the visitor to Brooklands, and especially for members. These latter have an improved club-house, a lawn for the ladies, in course of construction, and a number of other small stands at various points around the circuit to enable the visitor to view the races close to the edge of the track, as well as at a farther distance away. These new vantage points give the spectator a much

better impression of the really high speeds at which the cars travel, which is lost when viewed from the Paddock on the top of the hill.

For the information of motorists visiting Great Britain, I suggest that they make themselves fully conversant with the Highway Code, or "rules of the road," published by H.M. Stationery Office at the cost of one penny. Also to look out for the 30 miles an hour speed-limit posts with the figures 30 on a circular disc, to indicate where this speed-restriction begins; and a smaller disc with a diagonal black bar on a white ground, to inform drivers that the limit area ceases at that signpost. If they bring their

[Continued overleaf.]



THE VICTORIA AND ALBERT MUSEUM'S TREASURE OF THE WEEK (FROM MARCH 28): A BRONZE BY RODIN—"THE PRODIGAL SON."

In the summer of 1914 an Exhibition of Contemporary French Art at Grosvenor House included a collection of sculptures by Auguste Rodin, lent by the sculptor. After the outbreak of the war, Rodin came to England and presented eighteen of them, including this bronze figure, to the Museum as a token of admiration for our soldiers fighting beside his countrymen in France. Through this magnificent gift, the Victoria and Albert possesses one of the finest collections of Rodins in existence. This figure of the Prodigal Son ("L'Enfant Prodigue"; alternatively called "La Prière" and "L'Appel Suprême") is a typical example of Rodin's romantic style. It was carried out in 1895.

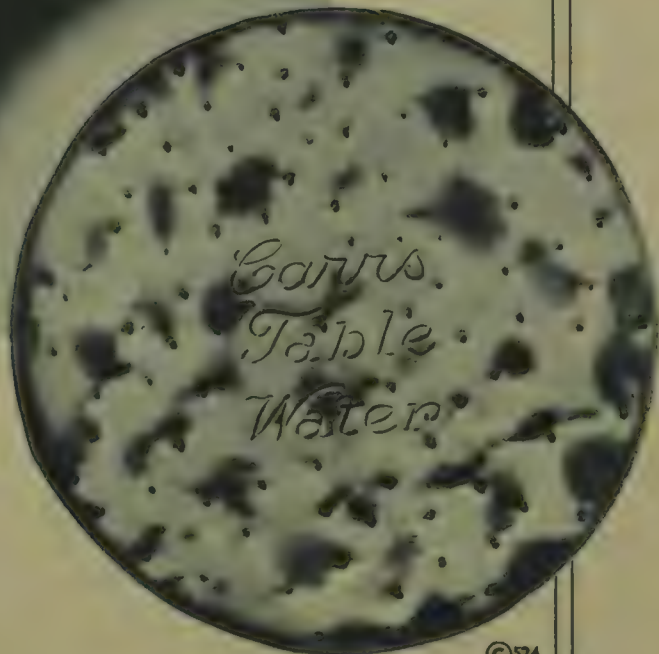


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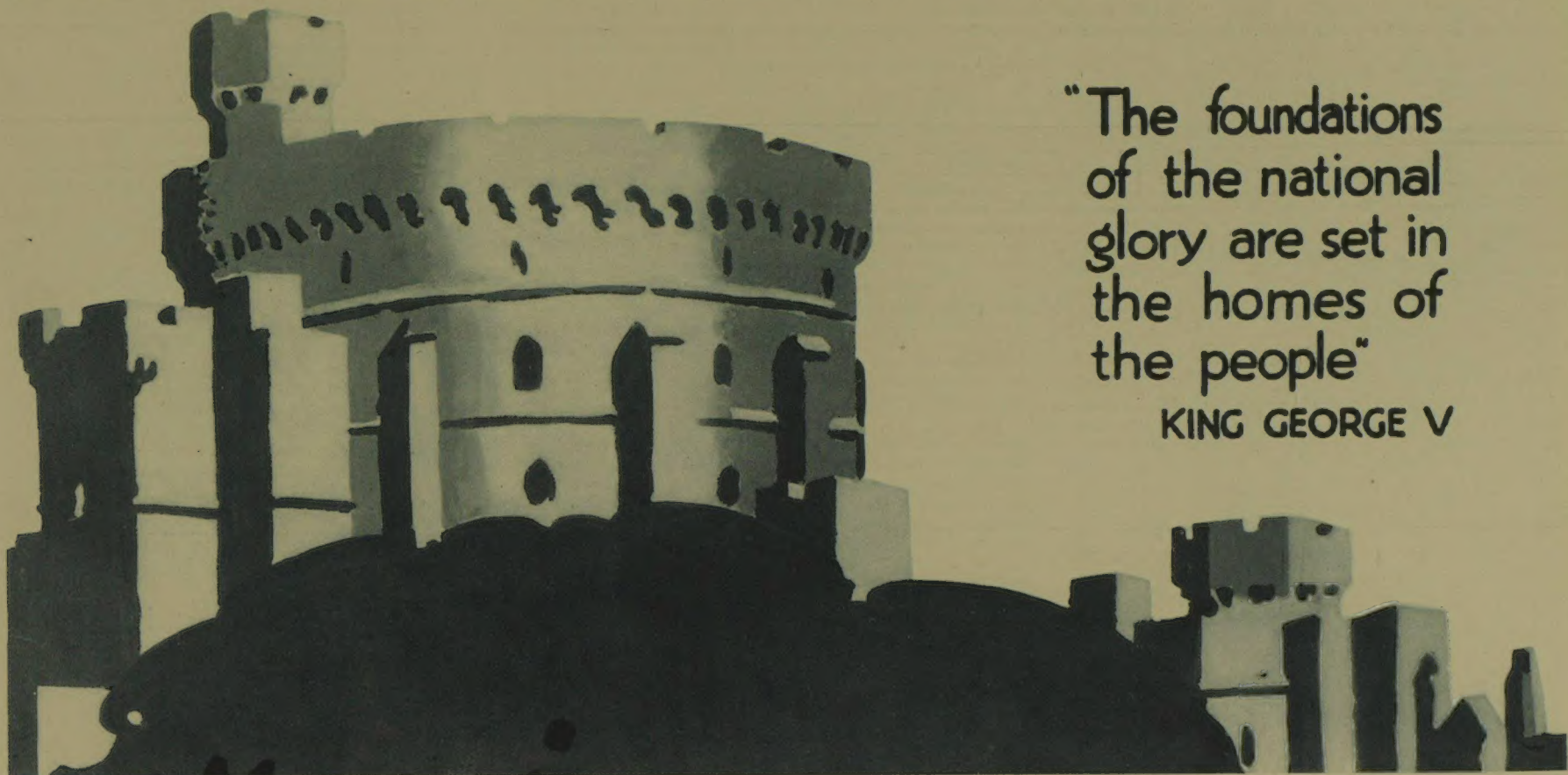


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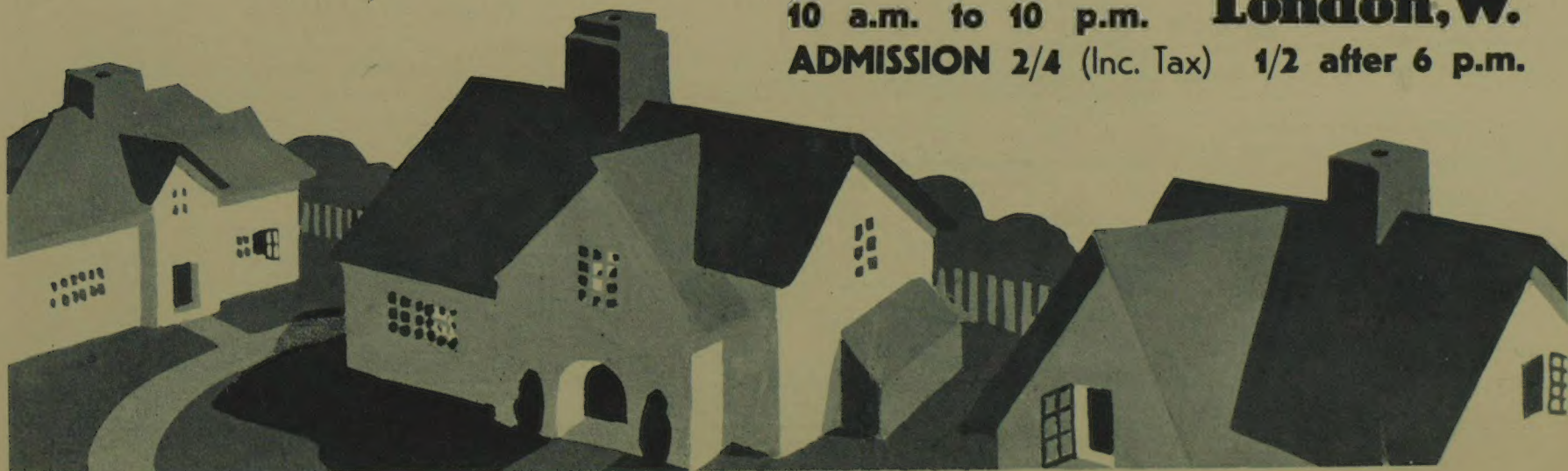
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Daily Mail

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(Continued.)

own cars over here, their driving licences will be in order, as there is no need to take out an English licence if you hold one issued to you in some other country. Also if visitors do wish to take out a licence in Great Britain, they will have to undergo a driving test unless they can produce a former licence, issued to them in any part of the world, which is dated before April 1, 1934. Similarly, drivers who held licences issued in Great Britain at some period before that date and may have been absent from the country, or not have renewed their driving licence, can also apply for a new licence without having to undergo a test examination, so saving the expense of the fees. It is well for visitors also to understand our traffic lights. The key to the puzzle is the amber light: When seen alone, "red" or "stop" will follow it in a few seconds, the amber light merely warning the driver that he should get across the road if the amber light suddenly appears when he is travelling too fast to pull up. Otherwise, it is always wiser to stop as soon as an amber light is seen by itself. When red and amber lights are seen together, it is the signal for the driver to prepare to start away as soon as these disappear and the green "go" light shines brightly. The green and amber lights are never alight at the same moment; as green goes out amber lights up and remains alight until the "red" appears. Then the amber goes out, leaving only the "red" stop light to hold up the traffic for a set period.

PILGRIMS OF THE WILD.

(Continued from Page 518.)

places, and if they were moved, she would set them back in the positions she originally had for them, and would do this as often as they were removed." In his loneliness Grey Owl became deeply attached to her. "In this creature there was life and understanding; she moved and talked and did things, and gave me a response of which I had not thought an animal capable . . . this sociable and home-loving beast, playful, industrious and articulate, fulfilled my yearning for companionship as no other

creature save man . . . could ever have done." In time Grey Owl found Jelly a playmate—Rawhide, whom he nursed back to life when it had been badly hurt in a trap. At first Jelly bitterly resented Rawhide's presence; her dominating, not to say domineering, nature could ill brook a rival. Fortunately Rawhide was docile and submissive, and the two soon became fast friends, and Rawhide was probably instrumental in saving Jelly's life from the attack of a "rogue beaver."

But meanwhile Grey Owl had other irons in the fire. His essays in journalism had been successful; he was making his name as a writer. Presently he was visited by an official of the National Parks Service who took a keen interest in his work. Within a week a moving picture outfit had arrived, and "the cameras were grinding away while Jelly and Rawhide swam, dived, walked, ran, hauled sticks around, climbed in and out of a canoe, and did besides a hundred and one things that no one had ever seen a beaver do before, and formed the subject of the first beaver film of any account ever taken, 'The Beaver People.'"

Hard on this success came official recognition and support. Henceforward Grey Owl worked under the auspices of the Dominion Government at his self-imposed task of preserving the beaver from extermination. He was to receive a regular salary and a house for himself and Anahareo; while the beaver were expected to do their part by "affording opportunities for research to students of wild life and natural history." Many of Grey Owl's anxieties were now at an end, but his solicitude for his charges increased rather than diminished. What would have been the fate of the murderer if his victim had turned out to be beaver instead of a muskrat, one trembles to think. No wonder the culprit was too frightened to explain. Grey Owl comments: "So ended the Mystery of the Murdered Muskrat, in which for once I rather out-Sherlocked myself." Fortune seemed determined to atone to Grey Owl for past slights. After six months' separation in winter quarters, the two beaver recognised their owners and were soon as tame as ever—an augury of future fidelity. They took kindly, too, to their new quarters. One danger still lurks. The gentle Rawhide is now the power behind the throne; and "should he decide to move his people away from here, no power on earth save confinement or death could ever stop him. So it behoves me well that I should not offend." Those who have followed Grey Owl's enchanting narrative will realise that the likelihood of his alienating his furry friends is very small.

THE WORLD OF MUSIC.

A NEW WORK BY RACHMANINOV.

THE combination of Rachmaninov and Sir Thomas Beecham drew a full house to the Queen's Hall at the Royal Philharmonic Society's concert last week, and the interest was all the greater because Rachmaninov was to be the soloist in a new work of his own composition that had not been heard before in London. Rachmaninov is certainly one of the finest of living pianists, and he is a composer of considerable distinction; but both his compositions and his playing lack some creative warmth, some spark of true inspiration—or so it seems to me—and not all their abundant cleverness, virtuosity, and invention even can make up for this elemental deficiency. Nevertheless, when Rachmaninov is playing his own music, one does not so readily notice the absence of geniality in his playing, for the simple reason that his music does not ask for it as Beethoven's does, for example. Also, his music, when he plays it, makes a better impression than it does at anybody else's hands; so that it is not surprising that on this occasion his new work, a Rhapsody for Pianoforte and Orchestra on a Theme of Paganini, aroused the audience to tremendous enthusiasm, as it received a magnificent performance at his hands. Special praise must also be given to Sir Thomas Beecham and the Philharmonic Orchestra for the superb contribution they made to the result, for the combination of all concerned was superlatively good. The music itself is brilliant and extremely effective, but it is strangely inexpressive, and, unlike most of his earlier work, it is rather consistently dry, with none of the purple patches of, say, the Second Pianoforte Concerto.

The first performance of portions of an interesting new work by the composer of the opera "Wozzeck," Alban Berg, was given at the last B.B.C. Symphony Concert. These were symphonic excerpts from a new opera, "Lulu," and showed the composer to be one of the most important and original of his contemporaries. The music is bizarre, but definitely impressive.

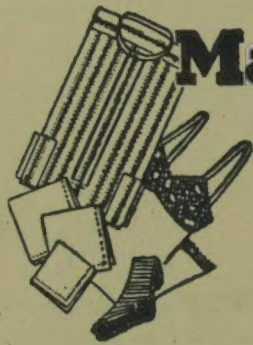
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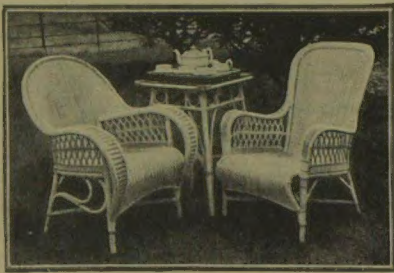
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